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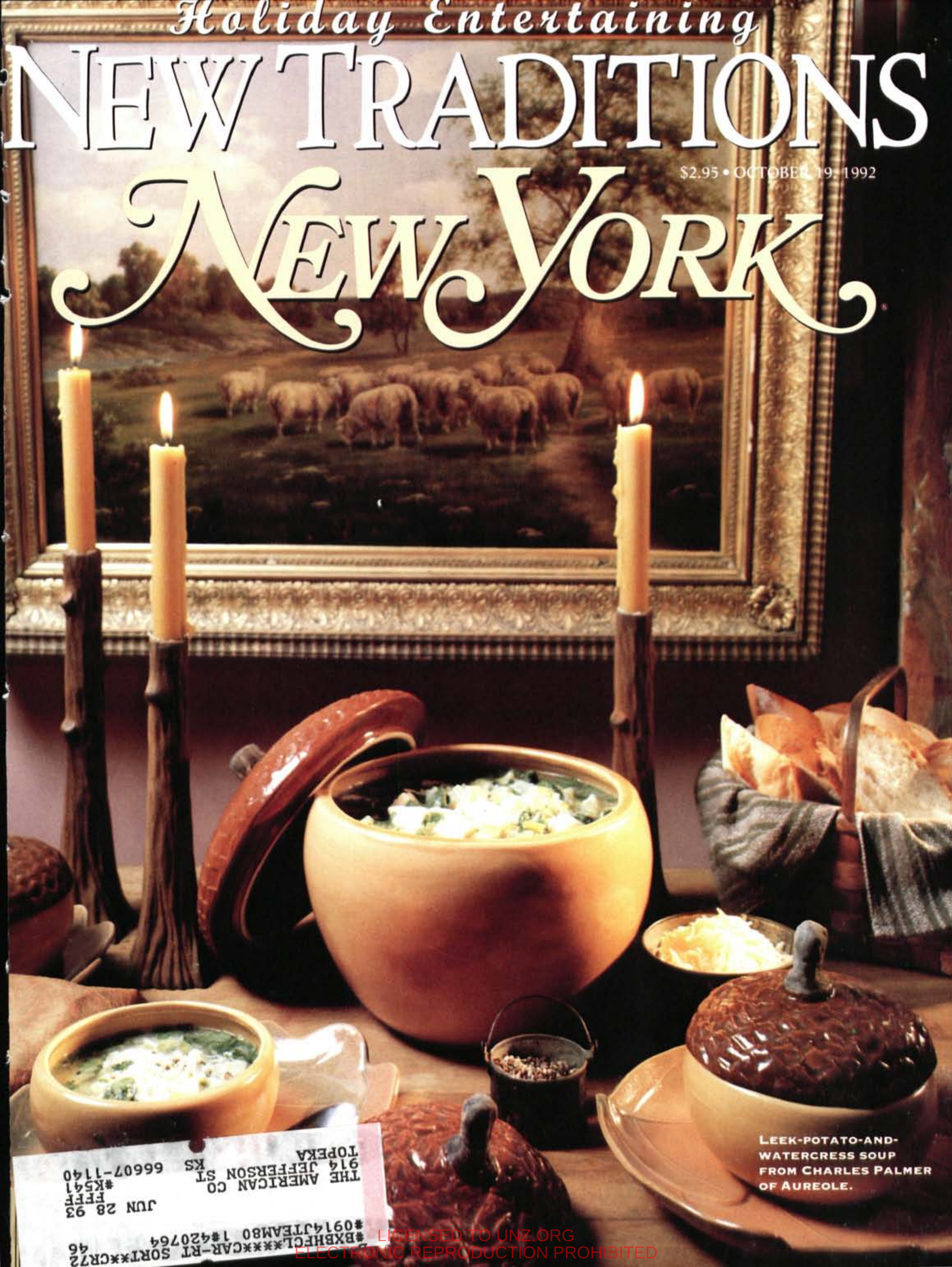

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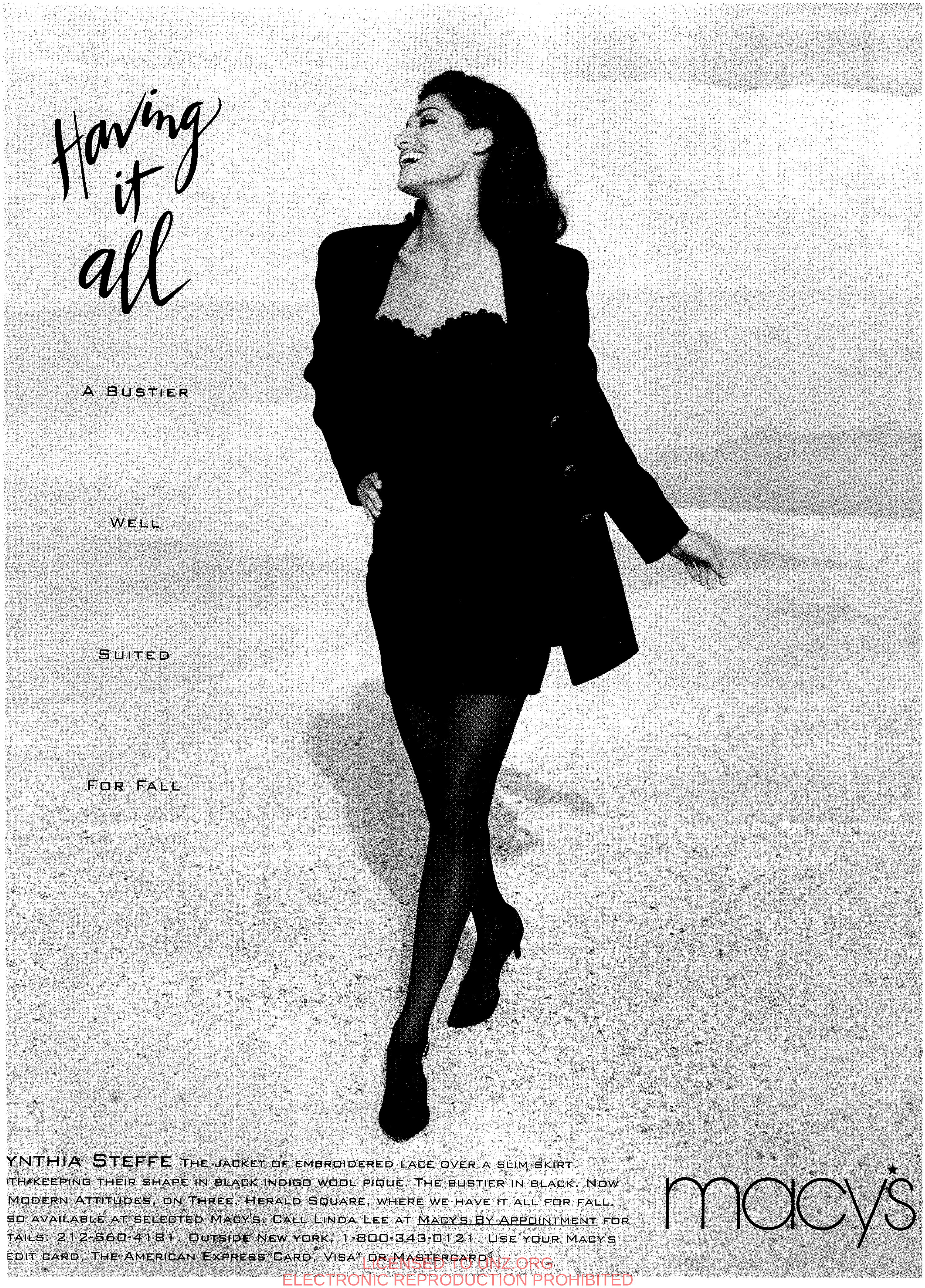
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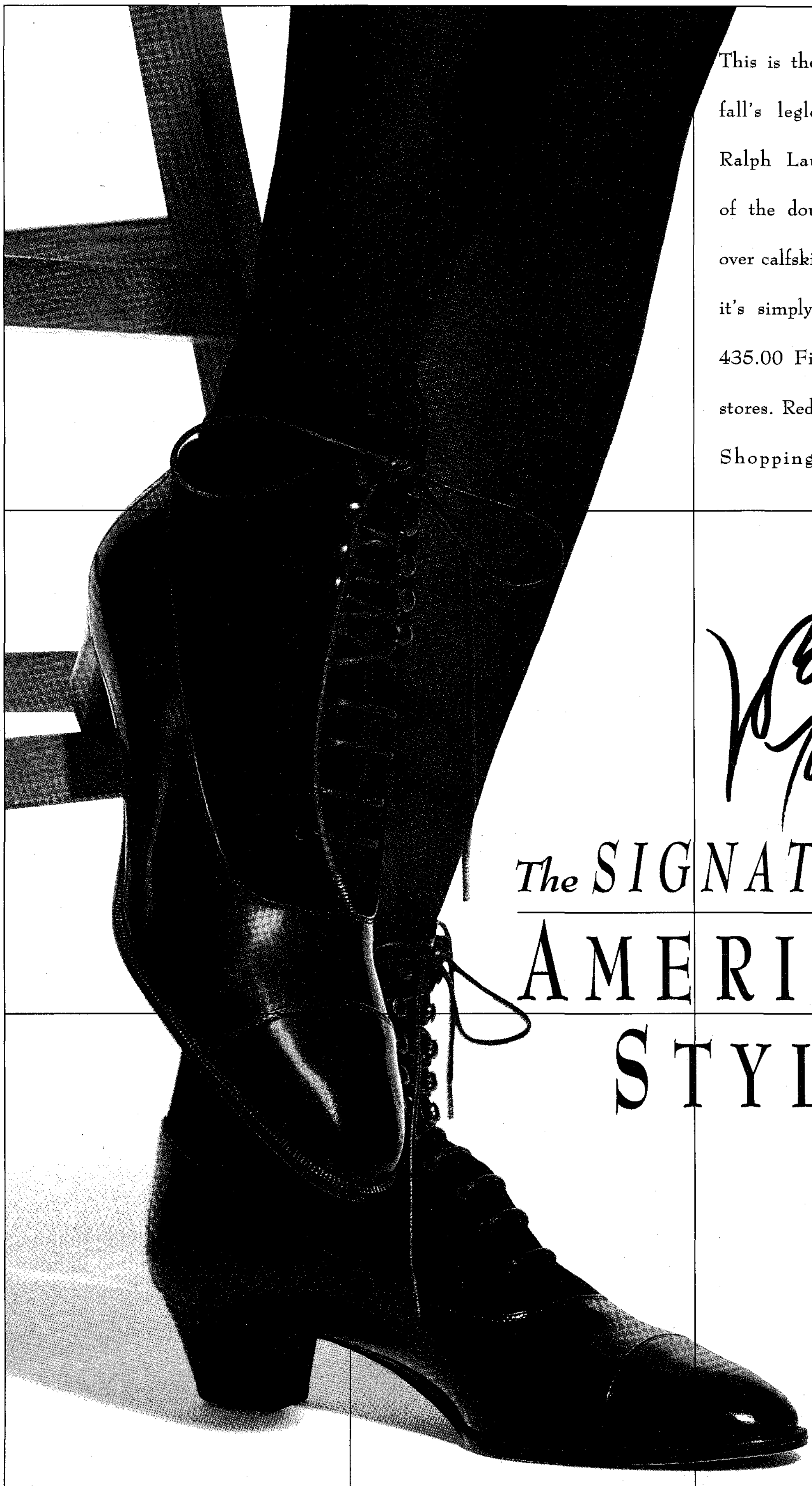

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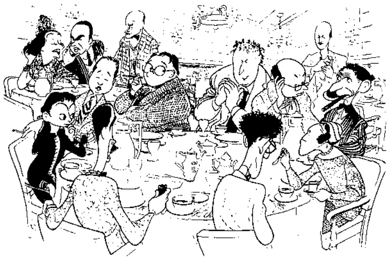
38 Death Valley Days
BY JOHN TAYLOR

"Four more weeks!" the demonstrators chanted at Dan Quayle in San Francisco last week. The vice-president's tour of California, a state that has been virtually written off by the GOP, seemed emblematic of the political deathwatch that has begun for the Bush-Quayle ticket.

42 Ghosts
BY DAVID GRINSTEAD



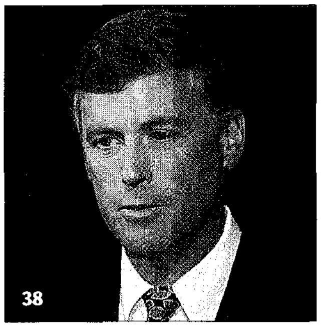
The New Yorker has changed, and so has the Algonquin. Both have new management. But for the hotel, the shift was disastrous. Bought by a Japanese corporation, the home of the Round Table collapsed. Polyester replaced cotton. Eudora Welty was made to carry her own bags. And from trenchant folk, no more bon mots. Still, there's hope. David Grinstead, once an Algonquin bartender, reports.

51 Holiday Entertaining
BY GILLIAN DUFFY

Guess what's coming to holiday dinner—anything and everything. Five of the city's great whisks have set their minds to surprising you. Here are their recipes, from around the globe. How about a luscious spread for six—hearty venison, watercress soup, a pear poached in Riesling—with a sane cholesterol count? Then it's Rio grand: marvelous seafood from Banana Café. Tales of the unexpected.

82 Portrait of a Serial Killer
BY STEPHEN J. DUBNER

In the tradition of Son of Sam, Alex Henriquez, 31, murdered three young women. His final victim: Jessica Guzman, 10. Henriquez strangled her. Then, with bone-chilling charm, he helped detectives track the case. But he was no match for the two shown at left: Augustine Papay (near) and Irwin "Silky" Silverman.



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Cover: Photograph by Kari Haavisto.
Tureen, bowls, and plates, Macy's; candlesticks, Robert Homma William Lipton; tin dishes, bread basket, and striped napkin, Pantry & Hearth; spoon, David & Co.; napkin, Bergdorf Goodman. Photographed at decorator Mary Gilliatt's Dutchess County country house.

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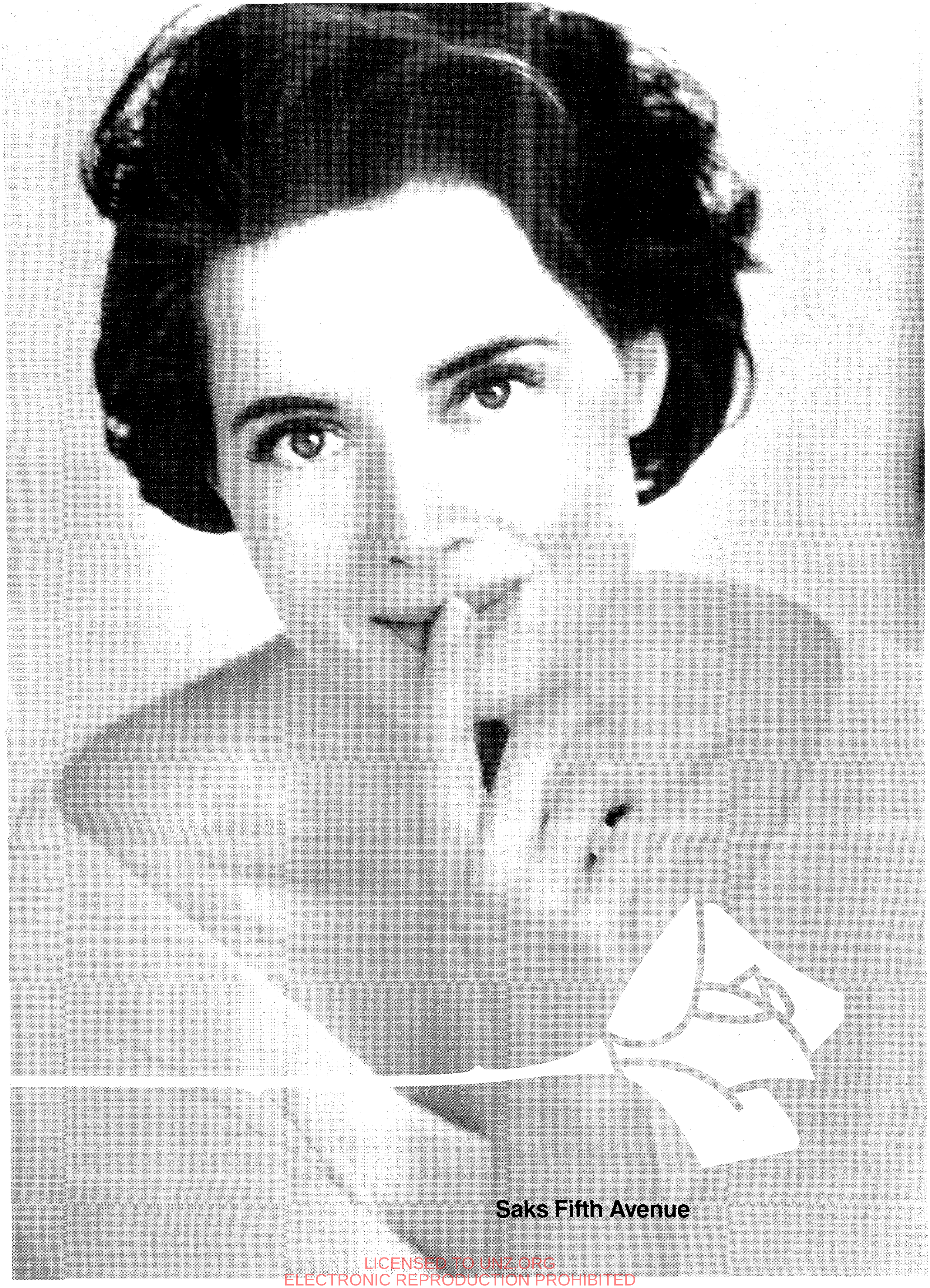
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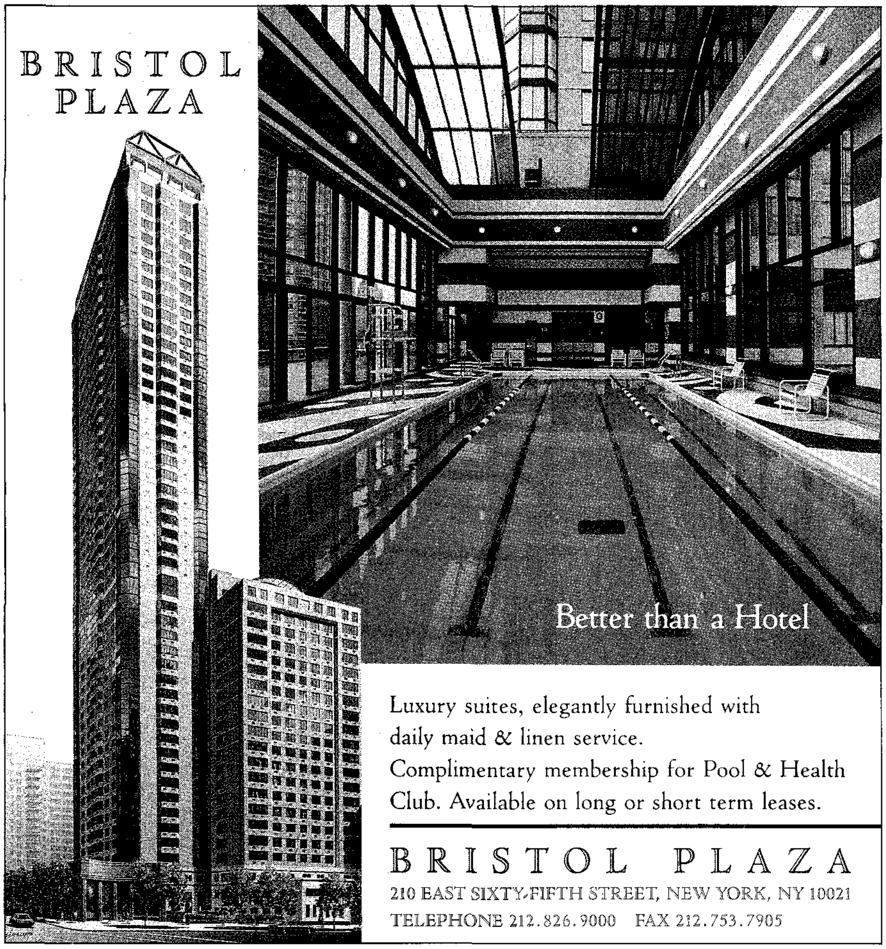

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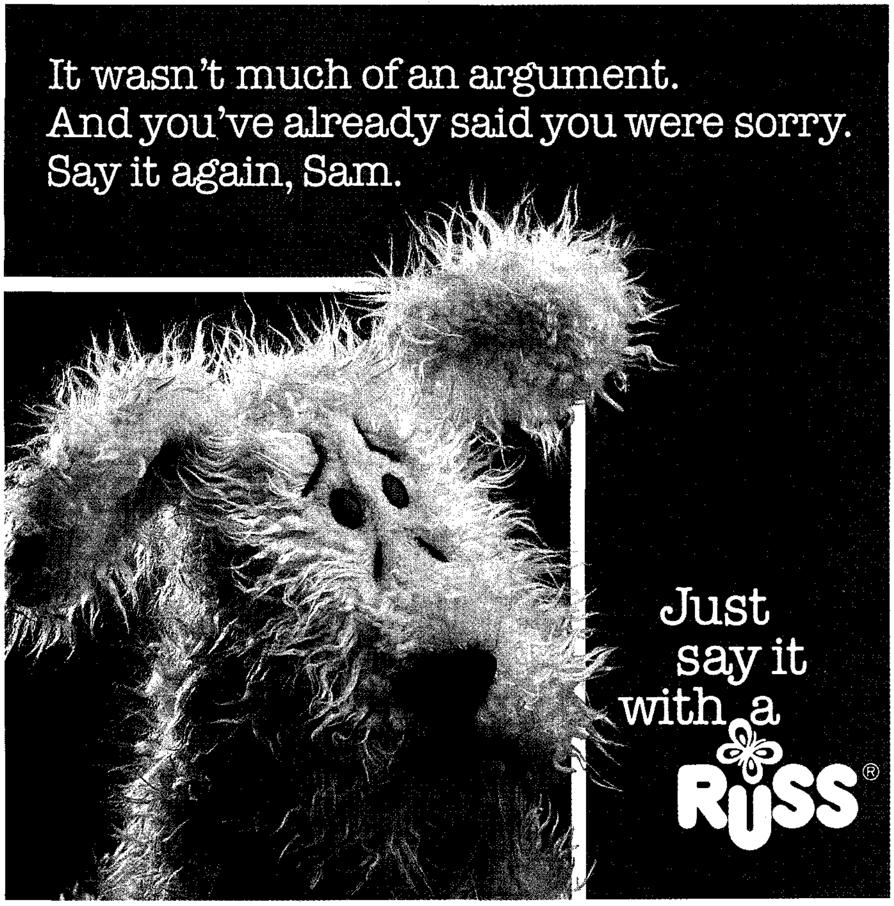

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LETTERS

An Officer and a Gentleman

ERIC POOLEY'S ARTICLE "GETTING AWAY With Murder" [September 28] was, unfortunately, right on target. The caseloads that detectives carry are probably far too overwhelming for them to be able to give full attention to any one case. However, I would like to point out that there still are some detectives who are not filing away old cases and turning to the next "fresh homicide." In the summer of 1991, my mother-in-law was murdered after a botched purse snatching in Brooklyn. Not only has Detective Perry Chiofolo been working on the case from day one but he still calls my family and keeps us updated on any new leads and information that come his way. It would be nice to think that this case will eventually be solved, but it's been more than a year, and the witnesses were poor, so even if the Police Department had the same manpower it had back in 1952, this case probably wouldn't be solved. But we hope for a break one of these days, and it is nice to know that there is a detective out there working on this for us.

Michele Miller
Queens

Pump and Circumstance

THE EQUINOX I KNOW IS NOT THE EQUINOX I read about in Stephen J. Dubner's recent piece "Lean and Mean" [September 21]. He seemed to imply that the club is all style and no substance—all hype and no head. This is simply untrue. First, the Erricos do *not* "sell memberships as aggressively as they sell themselves." The Erricos' approach to sales is in many ways less aggressive than the pitch you hear at several other major gyms. I received a polite, friendly sales presentation and one follow-up call. No pressure. I joined. I choose to hang my sneakers at Equinox because I get wonderful, effective workouts there. My boyfriend's birthday gift this year is an Equinox membership. Neither of us gives a hoot about who designed the lighting, what color the lockers are, or whether the person at the next machine likes our outfits. We do care that the place is run like clockwork, that it is clean as a whistle, and that we feel great when we leave.

Hannah J. Caplan
Manhattan

IT'S ALWAYS A HARD CALL WHEN THERE ARE bullies on the playground: Ignore them and just go about your business, or stop

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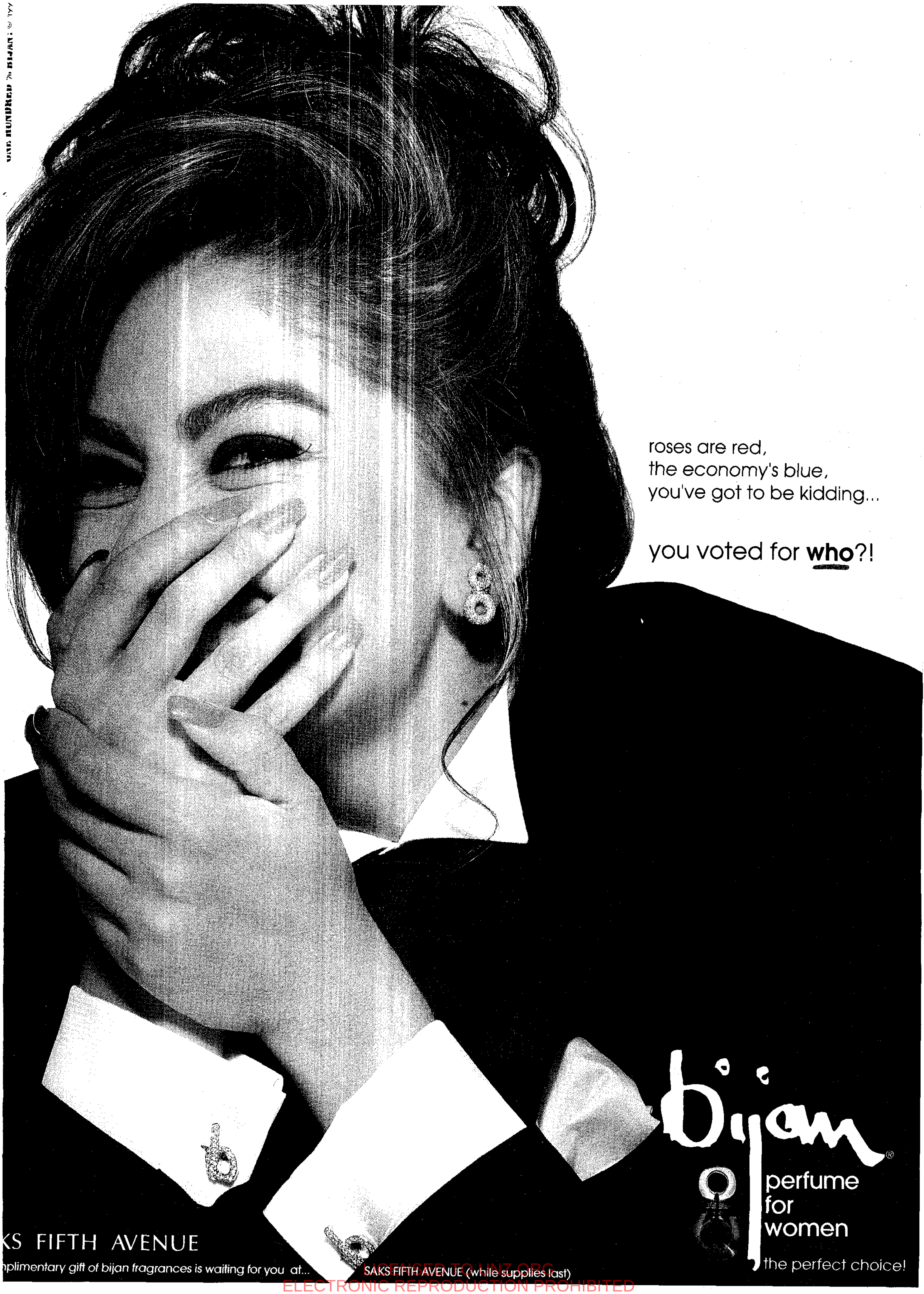
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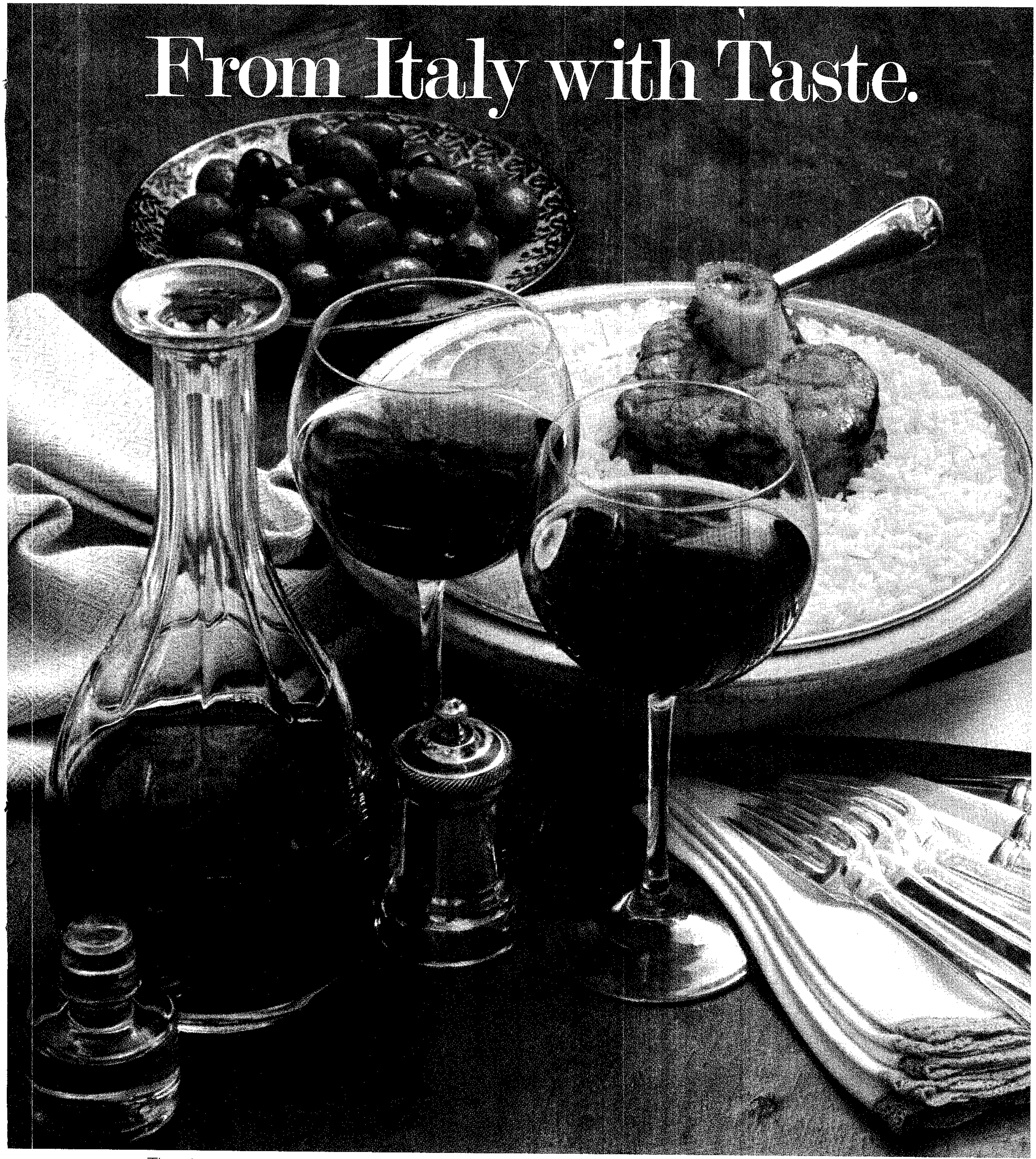

The elegant red wine with the *osso buco* and saffron rice is a Chianti Classico from Tuscany. We could as easily have chosen a Torgiano from Umbria or a Donnas from Valle d'Aosta. After all, the 20 regions of Italy produce more varieties of fine wine than any other country. And they go with any foods in America.

VINO

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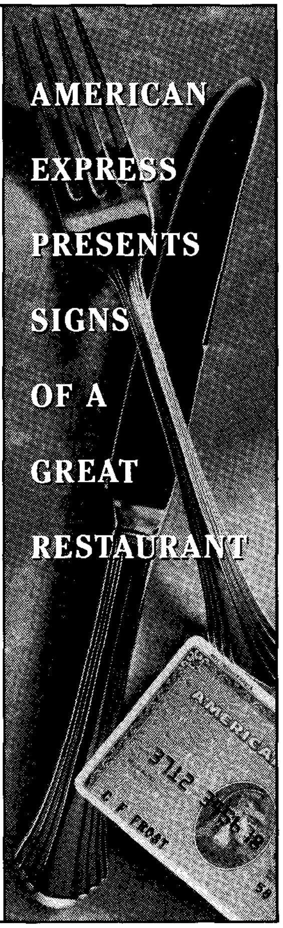

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and set the record straight? The Molly Fox Fitness Club has been an internationally recognized leader in the fitness industry for eleven years. During that time, we have met the fitness needs of New Yorkers alongside the New York Health & Racquet Club, the Vertical Club, Crunch, and many others. Our relationship with other clubs has always been competitive and amicable. Contrary to what Danny Errico told Stephen Dubner—that we abandoned our strengths and that now we ape Equinox—we have never changed our vision. When new research revealed the need for strength training and cross training as part of a total fitness program, we innovated and expanded our programs. Quality instruction and personalized service is our priority—not having hot guys and cute girls pumping up on the premises.

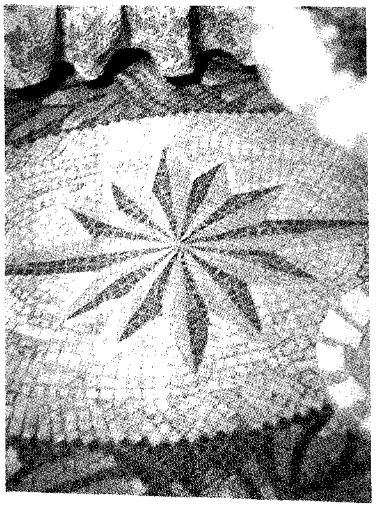
Rebecca Thomas
The Molly Fox Fitness Clubs
Manhattan

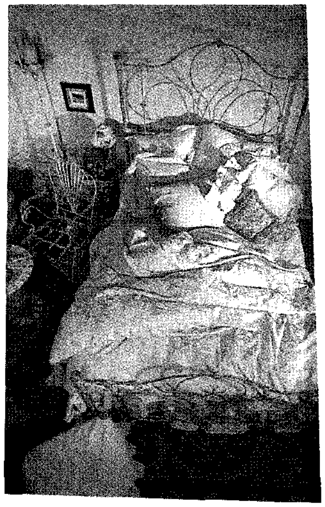
IN A RECENT ARTICLE, STEPHEN DUBNER DEscribes the Pumping Iron gym on the Upper West Side as "too musclehead." I was until recently a member of this gym, and Steve Martin, Tom Hanks, Iman, Treat Williams, Bill Murray, Nona Hendryx, and Marc Jacobs—all people I saw there frequently—didn't seem to be bothered by the serious tone in the gym. Perhaps they were simply less worried about, say, breaking a nail and more concerned with the real results of working out hard.

Nicholas Davies
Manhattan

Black and Bluebloods

SINCE I LIVE DIRECTLY OPPOSITE THE SEVenth hole of the Greenwich Country Club, the "GCC" is the first place I see when I leave home each day and the last place I see upon returning ["Invisible Man," by Lawrence Otis Graham, August 17]. To my family, although the club is physically near enough to be a frequent contributor to our golf-ball collection, it is socially far enough away that we have never seriously considered trying to join. In that context of being so close to and yet so far from the GCC, I received a call from a friend that led me to write this letter. "Have you read the Graham article?" she asked. "Will you come to a meeting to discuss how we should respond to it?" "We" are the handful of moderately or very wealthy African-Americans who live in Greenwich. My first thoughts were that I didn't really care about the policies of the GCC, that I would never be a member, and that the issues raised about the GCC and other country clubs were low on my list of things to get excited about. But since I attended this meeting, I care more—a lot more. In the final analysis, it is the children whose futures are so touched by how the GCC's members and members of oth-





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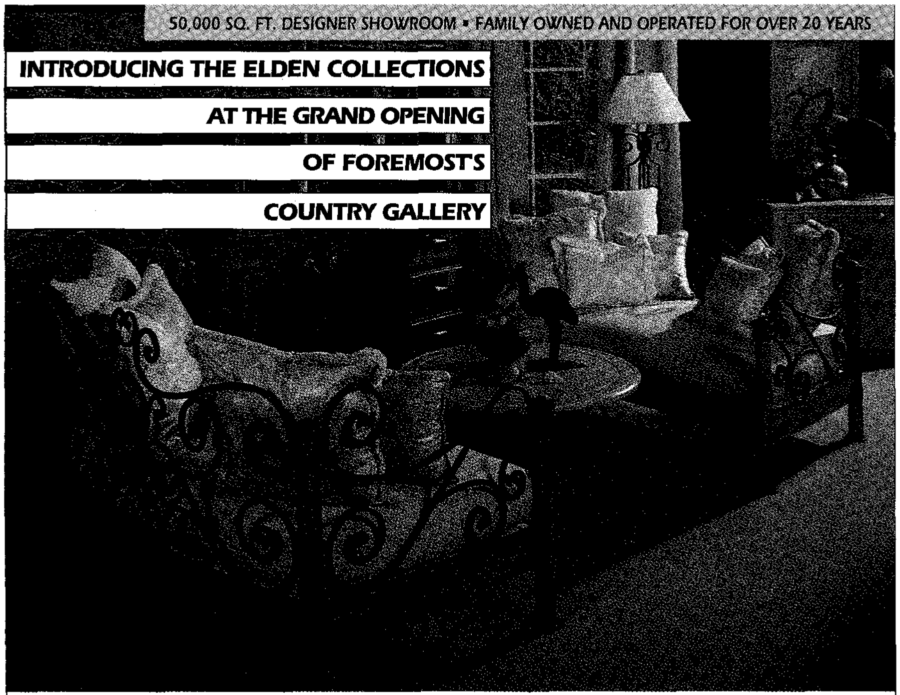

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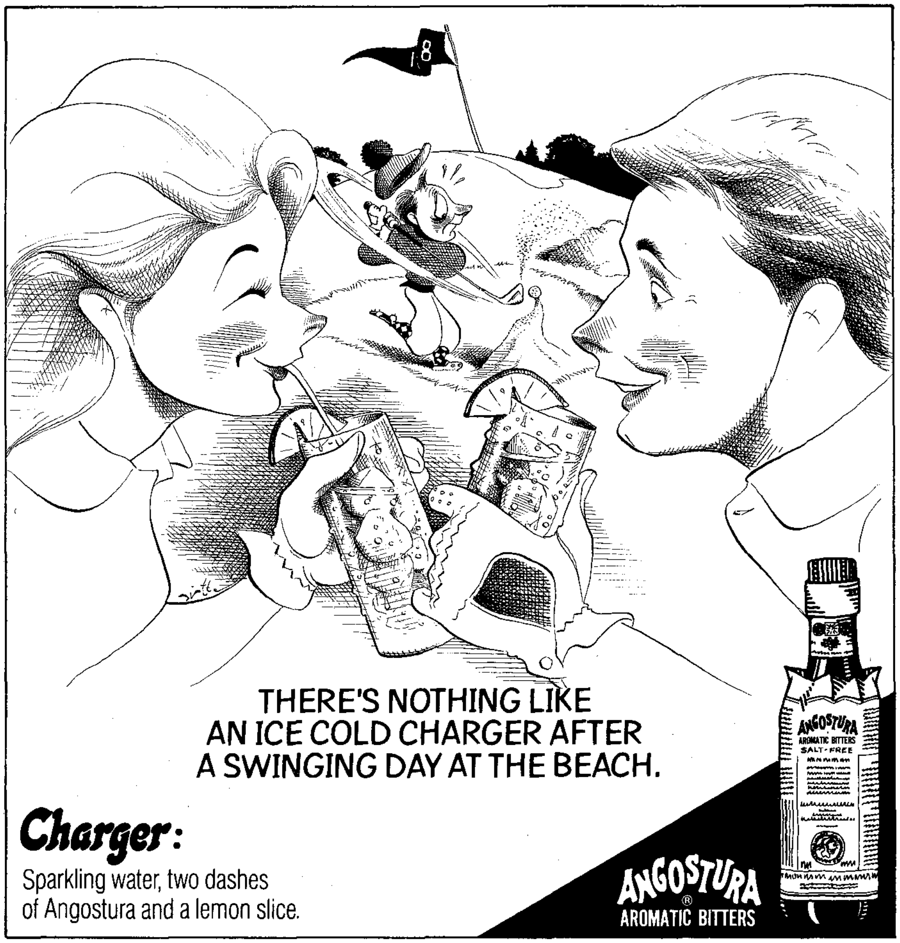

THERE'S NOTHING LIKE AN ICE COLD CHARGER AFTER A SWINGING DAY AT THE BEACH.

Charger:

Sparkling water, two dashes of Angostura and a lemon slice.

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AROMATIC BITTERS

er clubs conduct their affairs. I understand the desire and right of people to socialize freely with people "like themselves" and the desire and right of people to have a refuge from people they do not like or want to be with. Without knowing them personally, I am sure that, among the GCC's members, there are some good, decent, nonracist people. But the following points are also true: It is harmful to our multiracial society and damaging to the self-esteem of people of color that some white people think that only other white people can be "like them." It unjustly stigmatizes people of color and hurts their feelings when some white people seek refuge from them just because of their complexion. And the good, decent, nonracist members of the GCC have not succeeded in preventing some outrageously racist attitudes, behavior, and policies from prevailing at GCC. However, I think that the critical dimension of the problem with GCC is that the members are, in many respects, leading citizens of our nation. This is where the kids come into the picture. When the children of some of America's best, brightest, and richest people see and hear *their* parents implicitly and explicitly say that no person of color is good enough—fun enough, smart enough, rich enough, important enough—to socialize with, then we pass the disease of superficial, counterproductive, conflict-breeding racism to another generation of leaders.

Michael A. Graves
Greenwich, Conn.

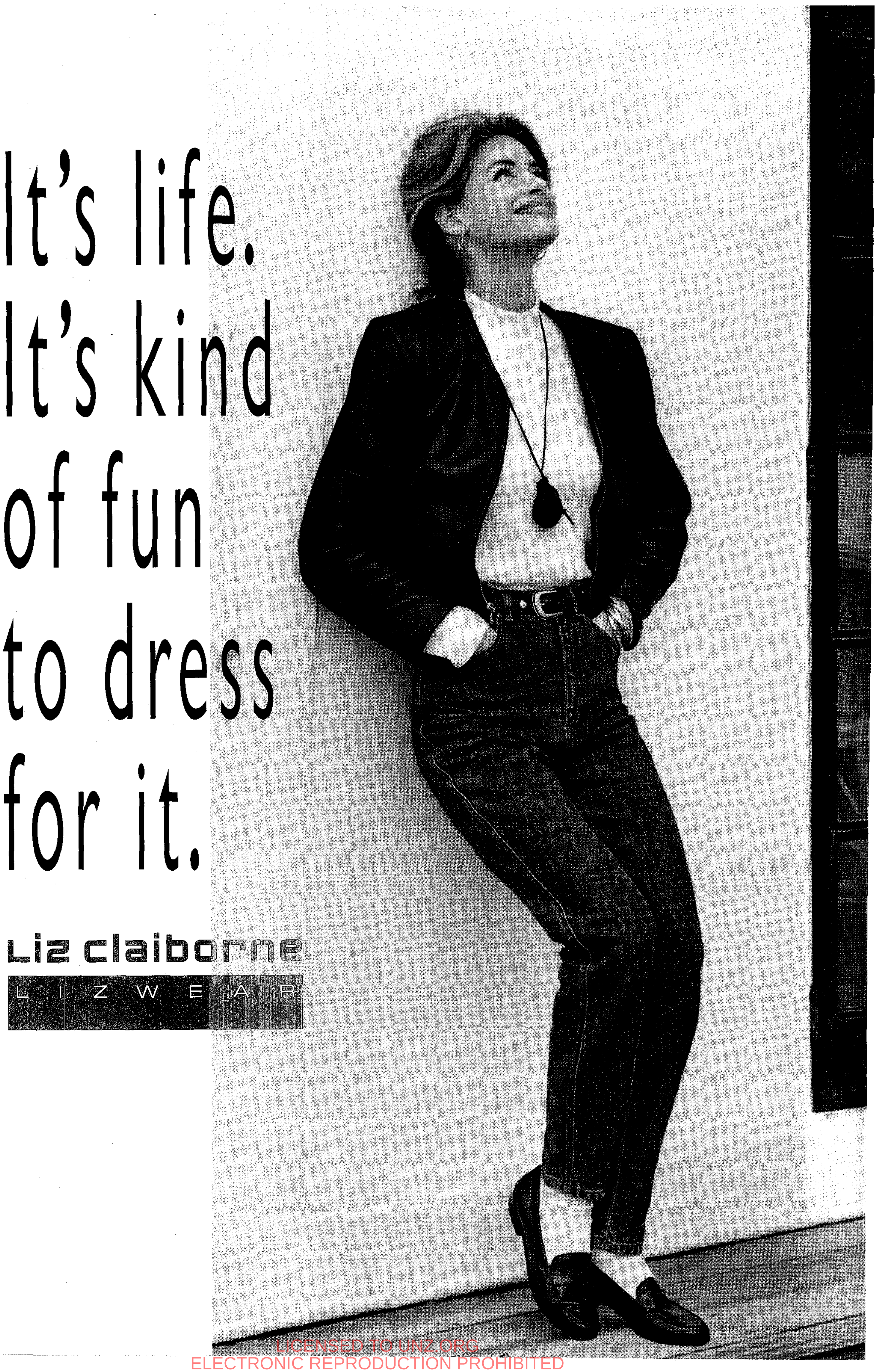
I AM ONE OF THE OLD MEMBERS OF THE Greenwich Country Club who are disappointed in Lawrence Otis Graham's inflammatory article. The Greenwich Country Club is family-oriented and recreational in character. The members are leaders of the corporate world, and in more than 30 years, I have never seen or heard anything of a racial nature. If Lawrence Otis Graham is interested in becoming a member of this club or any other club, I might advise him that he is going about it in the wrong way. His article has caused much harm.

Benjamin Ackley Rowe
Greenwich, Conn.

Runaround Seuss

THE "INTELLIGENCER" ITEM ABOUT RUTH Messinger ["Killing the Messinger: The Book of Ruth," August 10] really puts the kibosh on anybody publishing her book, which is a shame. I understand that it took Dr. Seuss 36 rejections before anybody published him. What our children would have missed if *New York* Magazine had printed an "Intelligencer" item headlined "Cat in the Hat on the Mat"!

Jonathan Dolger
The Jonathan Dolger Agency
Manhattan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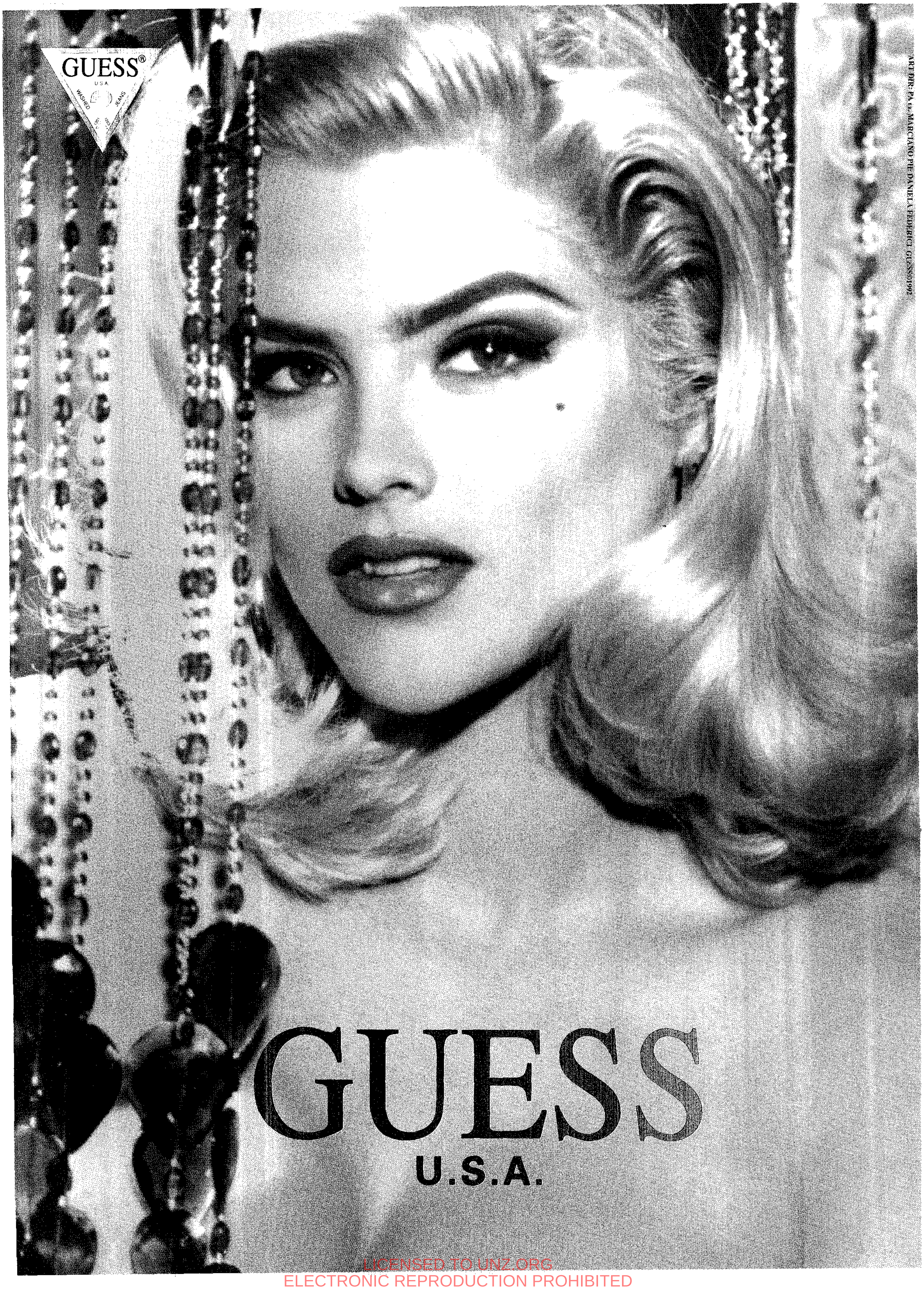
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INTELLIGENCER

BY JEANNETTE WALLS

H_2O FOE...POTATOE FAMINE IN OUR FUTURE?...PLAYING DRESS-UP...TICKED AT THE *TIMES*

RFK JR. NOT ABOUT TO GO WITH FLOW

Robert F. Kennedy Jr. is steamed about New York City's water supply.

The political scion works as a lawyer for the environmental group Hudson Riverkeeper and the Natural Resources Defense Council. He's upset because next year, the federal Environmental Protection Agency will probably force the city to build an $8-billion water-filtration plant. Kennedy says the city should instead save money by immediately spending $47 million on land around its upstate reservoir, which is slated for development, and an additional $250 million down the line.

"It's become a pet cause of his, and he'll bend your ear about it," says a source.

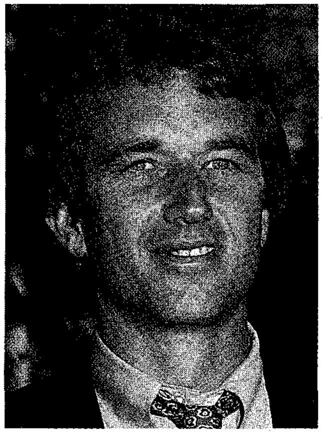
"One investment of $300-million could save the city $8-billion for the plant," says Kennedy. "Plus another $300 million a year in operating expenses."

FOX BUTTERFIELD'S FAT, WET KENNEDY KISS

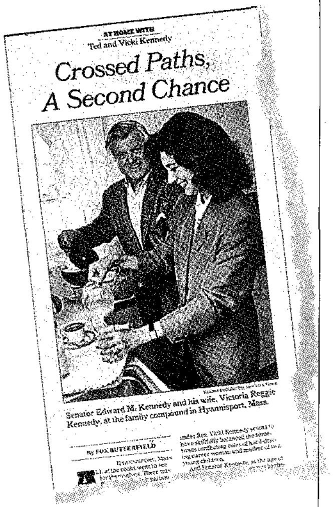
Some New York *Times* staffers are irate over Fox Butterfield's recent profile of Senator Ted Kennedy and his new bride, Victoria Reggie Kennedy. "Like less famous newlyweds, they giggled and held hands," Butterfield wrote in the October 1 article for the paper's "Home" section. The senator has recently gotten some tough press elsewhere because of a controversial book by his former aide Rick Burke. One *Times* insider says the article is "an embarrassment. . . . Everyone is scrambling to read the pre-edited version, which I heard was even more favorable." Insiders are shocked that the *Times* would run the article, especially since Butterfield—the Boston-bureau-chief—came under fire last year for writing an article that quoted someone saying Willam Kennedy Smith's alleged rape victim had "a little wild streak."

Butterfield insists the article was assigned by the deputy editor of the style department, but a spokeswoman says the assignment came from the national desk. "If [the national desk] assigns it, the story should run in that section," says the source.

"I wouldn't characterize [the article] as positive," says Butterfield, who adds that he had requested the interview some time ago. "The interview took place a few weeks before the Burke book came out," he says. "I didn't even know about it then." A *Times* spokeswoman insists that the editing process and the finished piece were appropriate: "The story was about Mrs. Kennedy as a newcomer on the scene. . . . We have dealt with controversial issues surrounding the senator in other, more appropriate stories."



ROBERT F. KENNEDY JR.



AT HOME WITH

Ted and Vicki Kennedy

Crossed Paths, A Second Chance

Senator Edward M. Kennedy and his wife, Victoria Reggie Kennedy, at the family compound in Hyannisport, Mass.

By FOX BUTTERFIELD

THE KENNEDY ARTICLE

QQ MAY STOP SERVING UP QUAYLE

The Quayle Quarterly is betting that it won't have Dan to kick around anymore.

The widely quoted magazine, which since its inception in 1990 has been devoted solely to lampooning the vice-president, is considering revamping itself to become a feminist humor magazine called *hysteria.* The editors say they don't think the president and his running mate will be re-elected.

"Quayle set the tone for this campaign, and I think that the Bush advisers are regretting that," says Deborah Werksman, the editor and publisher of *The Quayle Quarterly,* which has a circulation of 12,000. "This 'family values' and 'cultural elite' stuff is a transparent attempt to divide people. Nobody's falling for it. They don't want to hear that TV is to blame for their not being able to make ends meet."

GRAYDON CARTER MAY MIMIC MAGRITTE

Graydon Carter is looking to make a social splash.

The new editor of *Vanity Fair* is planning to go to the annual Chelsea Arts Club costume ball in London, a famous "fancy dress ball," as it is known in England. This year, the theme of the party requires that guests dress like a figure from a well-known painting. "Graydon wants to go as a character from a Magritte painting, and he had the style department trying to put together a costume for him and his wife, Cynthia," says a source.

Carter denies that his staff is working on his outfit. "I'm going as a slightly overweight, middle-aged magazine editor from New York," he says. "For that, I need no costume."

GRAYDON CARTER

POLS PLAY HARDBALL ON PLAYGROUNDS

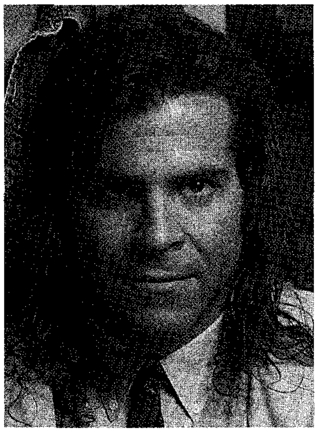
The New Alliance Party will not be ignored. Members of the group—which has nominated Lenora B. Fulani to run for president on its ticket—are upset that they're being slighted in a nationwide mock election. *Time* magazine is one of the sponsors of the event, in which millions of students in grade school, junior high, and high school will vote on October 29. The group's ballot includes Bill

ASSOCIATE: JAN GELMAN

Photograph: top, Phil Roach/Photoreporters; bottom, Mario Suriani/Photoreporters.

THEY GET THE MESSAGE...FIT SNIT...MAKEUP SHAKE-UP...CLOCKED...DECODING A DOLL

LENORA B. FULANI



DANNY ERRICO

BARBIE

Clinton, George Bush, and "other." Representatives of the New Alliance Party have been burning up the group's lines, complaining that their candidate isn't on the ballot. "They're really angry when they call," says Anne Janas of *Time*.

"It's supposed to teach democracy," says a New Alliance spokeswoman. "But they're saying there are only two choices."

60 MINUTES GIVES TIME-SHARER THE SHAFT

Is *60 Minutes* not giving credit where credit is due?

The TV show scored a coup when Ed Bradley reported recently that the Agency for International Development, which is financed by the federal government, helps steer jobs overseas. Congress is now planning to place some restrictions on the agency.

But a source says *60 Minutes* promised credit to the team that uncovered the scandal—a deal the show later reneged on. "Charles Kernaghan [who headed the investigation on behalf of a coalition of 21 labor unions] went to *60 Minutes* with the story," says the source. "He helped producer David Gelber research the show and even held the hidden camera at one point. They told him repeatedly that they wanted to interview him or a colleague to get the unions' point of view across, but a week before the show aired, they told him they didn't need him anymore." Kernaghan was given credit by ABC's *Nightline*, the New York *Times*, and others for bringing the story to light.

"I've got mixed feelings about this," says Kernaghan. "I'm happy the story got out, but personally, I feel that what they did by not mentioning our role was wrong." A spokesman for the show denies that credit was ever promised.

GETTING EXERCISED ON THE WEST SIDE

The Equinox Fitness Club has its competitors pumped up. The Upper West Side sweat center (*New York*, September 21, 1992) recently distributed a newsletter to its employees that bashed the rival Jeff Martin Studio, Molly Fox Fitness Club, and its own former staffers. But the newsletter has gotten out.

Among those ridiculed are "this year's men's regional gold winner" (who teaches at Molly Fox Studio), "a steep and very narrow stairway with garish red walls" (a reference to a description in *New York* of the Jeff Martin Studio), and "our ex-staff" (many of whom quit or were fired).

"When you get into the business of one against the other in this industry, you forget you're in it for fitness," says Molly Fox director Fredda Elzweig. "I would like to stay apart from that."

Says Jeff Martin, "Our walls aren't red anymore. We painted them white after the *New York* article came out. I don't even want to make [Equinox] important [by commenting]."

Says Lavinia Errico, who owns Equinox with her brothers Danny and Vito, "Why don't they spend less time worrying about us and more time worrying about their own business?"

NEW BIO TO OFFER BARBIE A BOOST

She is Barbie—hear her roar.

The shapely doll took some heat from feminists and educators recently when a talking version confessed, "Math class is tough" after her button was pushed. Now New York *Newsday* columnist M. G. Lord is writing a book for William Morrow, tentatively called *Forever Barbie*, arguing that Barbie can be seen as a feminist role model.

"She's a potent pop icon that doesn't lose her potency over generations," says Lord. "When you talk to people who say they have feminist objections to her, it often becomes obvious that their objections are not based on feminism, they're based on class. Barbie wears schlocky clothes, and they're worried their daughters will develop lower-class consumption patterns." What about the math comments? "So what?" says Lord. "I thought math was tough, too."

CHRISTIE BRINKLEY: CNN'S POWDER TOUGH?

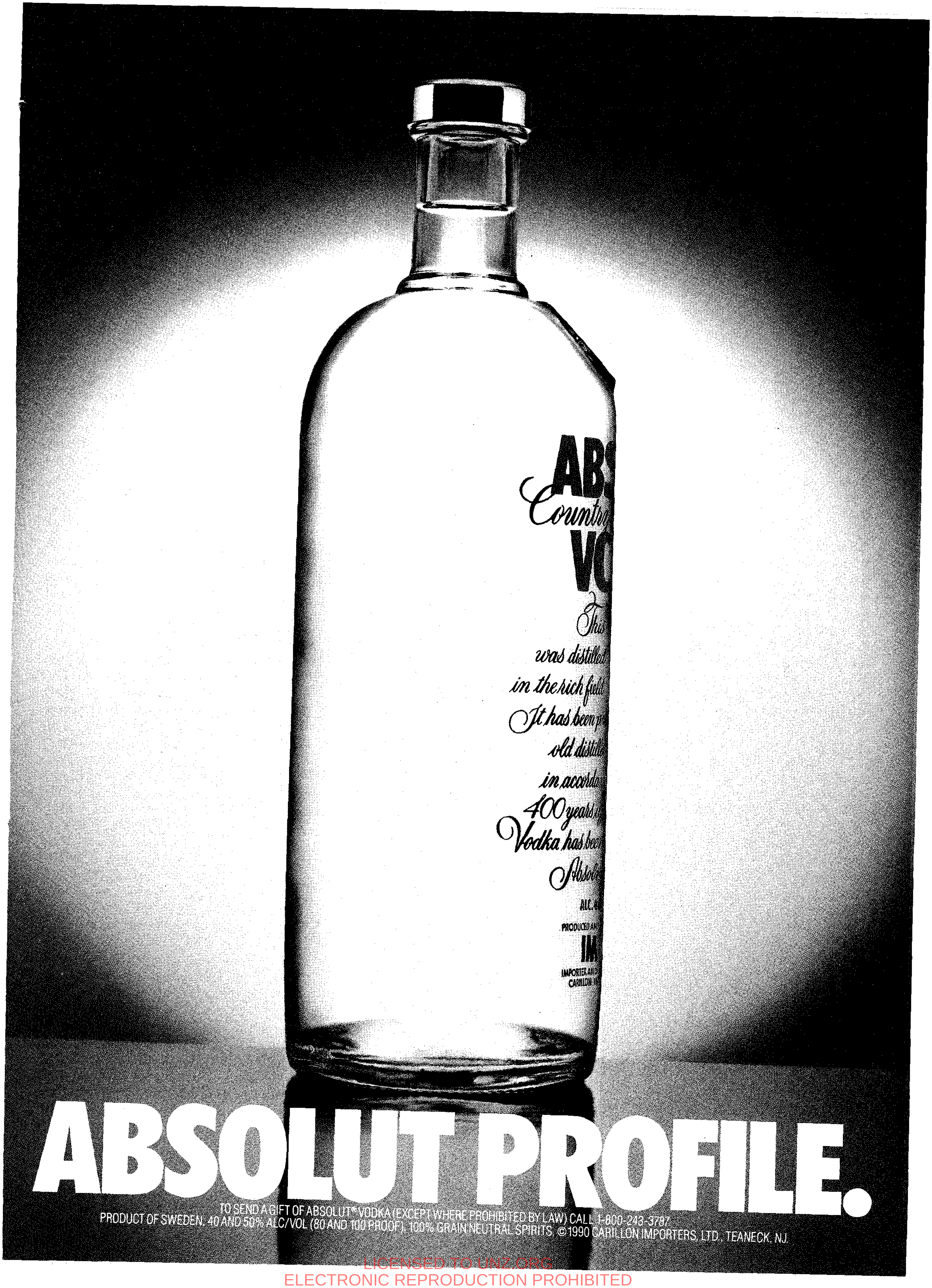
CNN staffers are complaining that Christie Brinkley, who recently joined the all-news network, has less than model behavior. Some staffers are up in arms about the star, who does weekday reports on life-style news.

"It's caused a real uproar here," says a staffer. "She refuses to use the CNN makeup people and brings her own entourage of about ten. They take over the greenroom and the makeup room. They're downright rude when people try to get in when she's doing her face. Several times, people have almost missed their news slots because they can't find space there to put on their makeup. When Brinkley and her team leave, the greenroom is a mess."

Brinkley was recently reprimanded after she boasted to a New York *Times* reporter that she could keep clothes she gets from the fashion designers she interviews.

The model, usually known for being pleasant and down-to-earth, couldn't be reached for comment.

Photographs: top, Elena Borstein; center, Ted Hardin; bottom, Yvonne Hemsey/Gamma-Liaison.



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The Bottom Line/Christopher Byron

SPOOKED

CLINTONPHOBIA ON WALL STREET

WHAT WILL THE ECONOMY BE LIKE AFTER Bill Clinton wins the election? The same as it was under George Bush, only worse. That seemed to be the spreading consensus on Wall Street last week, as not even the prospect of yet another cut in interest rates—the twenty-fifth such action by the Federal Reserve since George Bush's first year in office—could prevent the Street from periodically erupting in spasms of selling pressure. The twin despondencies? First, that the cheapest money in memory is having no effect whatsoever on reviving the economy. And second, that the man likely to wind up dealing with the crisis is Governor Bill Clinton of Arkansas.

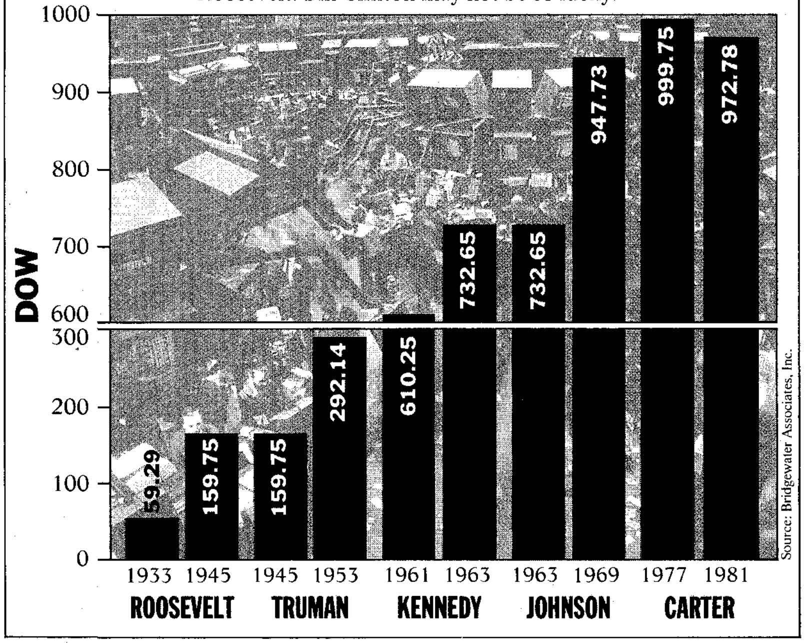
Since mid-September, when the Dow Industrials peaked at 3376, stock prices have plunged more than 5 percent in value. Last week saw the slide continue, as at one point prices dropped more than 100 points before taking a colossal bounce-back of nearly 80 points in little more than three hours of frantic early-week trading.

The volatility obviously had something to do with Wall Street's dawning sense that not even lower interest rates can be counted on any longer to get the economy growing. Since 1989, short-term interest rates have been dragged down by the Fed from a high of close to 10 percent to their present level of less than 3 percent, and there's not much room left to go before rates begin to approach zero—a level not seen since the thirties.

"A lot of expectation has been built up that the Federal Reserve is going to cut interest rates yet again," says Dan Bernstein of Bridgewater Associates, Inc., a Connecticut investment firm. "But even if that happens, so what? Since 1988, signs of economic weakness have pushed the stock market higher by pushing interest rates lower. But that game now looks to be over, and the next round of bad economic news could be very bearish indeed for the stock market, no matter what the Fed does."

WILL HISTORY REPEAT?

Except for the tenure of Jimmy Carter, the Dow Industrials have climbed during the administrations of every Democrat since Franklin Roosevelt. Bill Clinton may not be so lucky.



Source: Bridgewater Associates, Inc.

When the rout began, four weeks ago, money men pointed to such familiar laments as the international currency crisis and the worry that the economy may be slipping back into a "triple-dip recession." But by last week, a new worry had been added—the fear that Bill Clinton might very well become the next president of the United States.

"There's no doubt about it," says chief economist David M. Jones of Wall Street's Aubrey G. Lanston & Company. "Presidential politics are definitely a factor in all this."

As the chart on this page shows, Democratic presidents tend to be good for stock prices, with rising public-sector spending helping to lift the Dow Industrials during the post-Depression administrations of every Democrat except Jimmy Carter.

Yet Clinton may not be as lucky as his predecessors. The reason? The economy's problems are now so vast and intractable that neither Democrats nor Republicans can hope to do much about the situation except suffer and endure as various excesses—mainly in the form of business and personal debt—work themselves through the system.

Unfortunately, Wall Street has become spooked by the thought that, with the economy in such a mess, Clinton will come roaring into office in January like a blow-dried version of FDR, complete with a "100 days" package of spending plans and social-welfare programs to show that he's a man of action and not just words.

"Worse still," worries research economist David Jones, "Congress will feel so guilty over having blocked everything Bush tried to get past it before he left office that the legislators will give Clinton whatever he asks for, and then some." In Jones's view, Wall Street is already starting to wonder whether a Clinton administration will seek to "inflate" the economy out of its slump—and razzle-dazzle domestic-spending programs might be just the thing to start a stampede for the exit doors. "A Clinton victory could push up long-term interest rates by a full percentage point very quickly," predicts Jones, "and that would be bad news indeed for stock prices."

Unfortunately, the economic program that Clinton outlined last June hardly looks likely to calm the money men's fears. In a recent report to clients, chief economist Edward Yardeni of Wall Street's C. J. Lawrence, Inc., warned of the downside in Clinton's "National Economic Strategy" of "putting people first" through such things as mandatory health insurance by companies, and payroll taxes to pay for the "continuing education and training" of workers. Yardeni argued that the Clinton approach could prove so costly that small businesses would simply stop hiring new employees, and maybe even start firing existing ones—a move that would delay the recovery instead of hasten it.

Scott Hodge, a policy analyst at the right-leaning Heritage Foundation in Washington, points to another concern about the Clinton program—its wrongheaded belief that Washington can reduce the deficit and stimulate growth while simultaneously raising taxes in a weak economy. That was the misguided idea behind President Bush's disastrous 1990 "budget summit," and Hodge wonders

Photograph by Joe McNally/Sygma.

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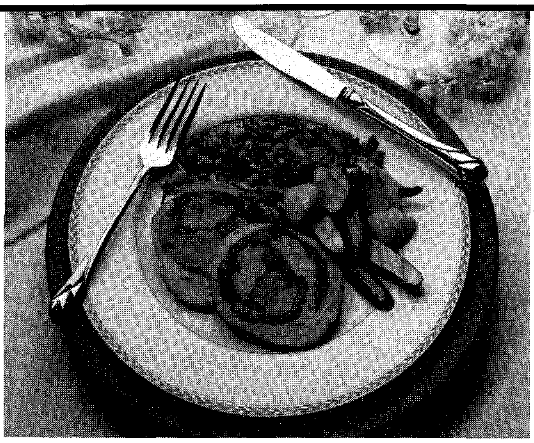

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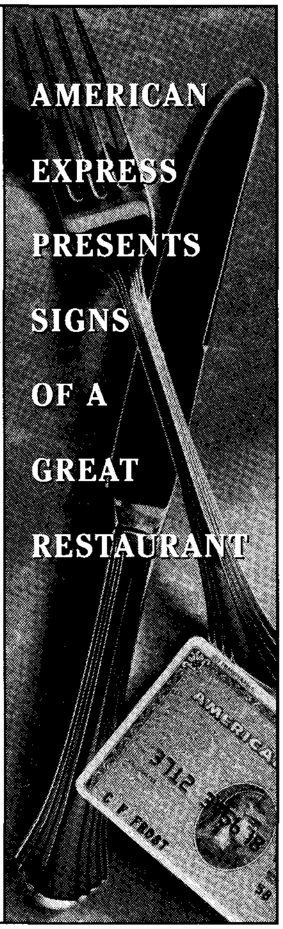


why we should expect it to work now when it didn't work then.

Obviously, the Clinton folks see things differently. According to Roger Altman, a senior partner in New York's Blackstone Group and one of Clinton's top economic advisers, the Democratic candidate's program will add roughly three tenths of one percent in annual growth to the 2.03 percent average growth rate that was forecast by the Congressional Budget Office last January for the first half of the nineties.

To bring about that growth, the Clinton plan proposes spending roughly $200 billion on various infrastructure and public-works projects and providing "targeted" tax relief such as capital-gains breaks for small businesses, and tax credits for research and development.

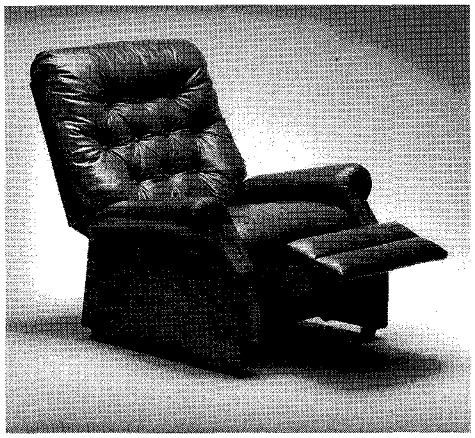
That's the "stimulative" side of the candidate's package. But Clinton proposes to "pay" for roughly two thirds of this spending by raising nearly $128 billion in net new taxes on individuals and businesses. That's the depressive side of the package, and if George Bush's experience with the 1990 budget summit is any guide to what lies ahead, Clinton's program will have an effect exactly opposite to what he hopes to achieve.

As a recent study by the National Center for Policy Analysis in Dallas points out, instead of boosting economic growth even modestly, the Clinton plan will more likely prove to be a significant new constraint on growth. Says economist Gary Robbins, one of the report's two authors, "If the Clinton plan is enacted, it will cost the economy 750,000 jobs over the next five years." By Robbins's calculations, that in turn will lift the unemployment rate by 1996 to 6.7 percent of the labor force, up from the roughly 6 percent that would otherwise have been the case.

According to Robbins, the Clinton plan would also have a negative impact on the deficit, which is currently running at more than $333.5 billion for the fiscal year that ended last month. The Clinton people say that under a "moderate growth" scenario unleashed by his program, the deficit will fall to $141 billion by 1996. But Robbins argues that thanks to the program's growth-restraining tax features, by 1996 the deficit will actually stand at $332 billion—or just about exactly where it stands now. In other words, four years of "deficit fighting" will wind up accomplishing nothing.

Whether or not the forecast pans out is, in a way, almost beside the point. On Wall Street, as elsewhere, it is expectations that often count for the most. So if the impression should take root that Bill Clinton's program promises to make the economy's situation even worse than it is, there may not be many investors willing to stick around and find out what actually happens. Last week gave a glimpse of the turmoil that could lie ahead. ■

It could be worse for your heart than cholesterol.



If you're inactive you're increasing the chances that your heart will end up the same way.

While lowering cholesterol may reduce the risk of heart attack, there's another crucial factor people tend to overlook:

Exercise.

It's the easiest, and perhaps most influential risk factor you can change. Not only does it lower your heart rate and alleviate stress, but it can also help reduce or even eliminate the other major risks that can lead to heart attacks, such as high blood pressure and excess weight.

It might even help you stop smoking.

It's critical to begin exercising gradually.

Even taking the stairs instead of the elevator or walking to pick up dinner rather than having it delivered are healthy for your heart.

And walking briskly for a half hour can actually result in the same cardiovascular benefits as running several miles a day.

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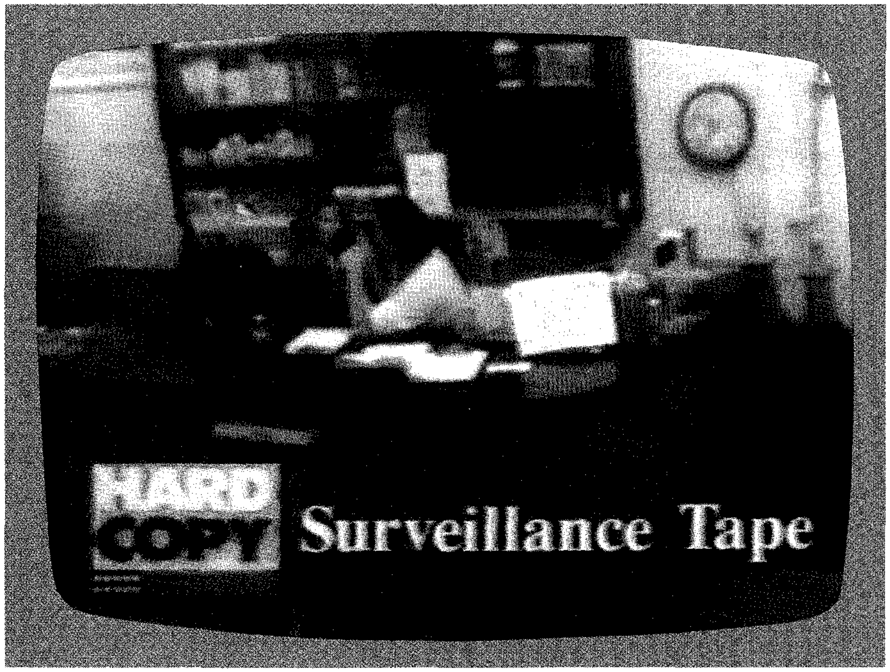
LAST TANGO



PRURIENCE AND PAYOFFS: *Amy and Makely on the set-up tape.*

HARD COPY'S AMY TAPES

IT'S BEEN EIGHTEEN MONTHS SINCE CULT killer Charles Manson appeared on *Hard Copy,* raving from his cell. The segment prompted the Los Angeles *Times* to call *Hard Copy* the "most repulsive" show on television. Since then, other tab-TV shows have tried to wrest away the title. *Inside Edition* exposed a nymphomaniac and her husband, who had lured local big shots into sessions with his wife. *A Current Affair* produced Anne Mercer, who for more than $20,000 gave a less-than-nothing account of her night at Au Bar with Patricia Bowman, the woman in the William Kennedy Smith case.

No contest. *Hard Copy* withstood the pressure. In the past few weeks, it all but retired the sleazeball cup with its coverage of Amy Fisher. On successive programs, *Hard Copy* broadcast a hidden videotape of the Lolita of Long Island with Paul Makely III, one of her thirtysomething lovers, then played an audio tape she had sent to Makely from jail.

As you watch the video and listen to the cassette, it's hard to decide who's the sickest: the terminally pathetic Fisher, talking about marriage to Makely so she could have conjugal sex in prison; or the cold-eyed Makely, a john with a live-in girlfriend and two drug-dealing raps, but still not too busy to set up Fisher in the lens of a stashed camera; or the hard-charging crew of *Hard Copy,* who "obtained"—as they like to say in tab-TV land—the two tapes from Makely. He was reportedly paid a fee of $10,000 or more.

Again, it's not much of a contest for the most-foul title. Fisher has the long nights in prison on her tiny mind. Makely's court costs are mounting in connection with a 1990 drug arrest, so why not sell out Fisher? *Hard Copy* is also being businesslike: It needs to fill five slots a week, three segments to a show, with "reality" programming. The half-hour program, based in Los Angeles and syndicated by Paramount TV, is seen in the New York area on Channel 2 at 4:30 P.M. Mainstream exposure makes *Hard Copy's* crazed pursuit of prurience and payoffs a matter of some public interest.

Is this really the next true face of news, a psychiatric ward where everyone points video cameras at everyone else and all news sources are for sale? What, exactly, is *Hard Copy* doing in the early-evening news block of WCBS, the supposed flagship of Laurence Tisch's CBS (formerly known as the Tiffany of networks)? The tired explanation for every excrescence in mass culture is "They do it for the ratings." In fact, the real tab-TV story is far juicier than the Nielsen numbers. The era of modern TV reality programming began in 1986 with *A Current Affair.* Now barely six years old, the format is showing its turkey neck and dimming faculties, one foot in the grave and the other on a banana peel. Amy Fisher represents one last tango for trash TV.

The original lively TV tab form was shaped by Rupert Murdoch's Fox network and by the Australian journalists he brought in for his news and entertainment operations. One of the imports, Peter Brennan, a newspaperman from Sydney, was a creator of *A Current Affair* and served as its executive producer from 1986 to 1990—until he left to join the *ACA* clone *Hard Copy.*

Tab TV's big breakout came in 1988, when Brennan looked up one day and told an *ACA* producer, "Matey, I want you to do another Chambers piece."

"Chambers" was Robert E. Chambers Jr., the 21-year-old preppie perp in the "rough sex" murder case—the strangulation of Jennifer Levin, a story that had Tab World excited at the time. Chambers had already been incarcerated, but Brennan was reluctant to let the story go. "Matey" was Rafael Abramovitz, born in Lithuania and a 1964 graduate of the University of Maryland law school. Abramovitz had worked in network television, most notably on the respected *NBC White Papers* documentary series. He left, he says, when NBC executives softened his work for a documentary about handgun control. "They chickened out," he remembers.

Not so his new Aussie colleagues—"the last journalists in the world," he says. Abramovitz had already done a reenactment of the Chambers-Levin rough-sex night in Central Park, using actors and other docudrama techniques. But he topped that, "obtaining" some amateur video of the real Chambers at a slumber party with four young women in their underwear. The tape was shot just before the trial began. In the video, Chambers holds a doll and "accidentally" twists off its head. The voice-over stressed the story line: The monster shows "no remorse."

Tab TV took off. "The show got an incredible rating," Abramovitz says. "Brennan created a $1-billion industry—*Affair, Hard Copy, Inside Edition, Unsolved Mysteries, America's Most Wanted.* People are making money with these shows."

But *Hard Copy*—Brennan and Abramovitz had migrated in 1990—wasn't getting that big a share of the audience or ad-revenue pie. When Fisher showed up at Mary Jo Buttafuoco's door in May, the dynamic duo needed a win. Everybody but *Hard Copy* had a piece of the Massapequa action. Fisher's story became the property of an investment group, which put up $60,000 in bail for her. Mary Jo and Joey

Herb Abramson's summer place. Lakeside cabin $90,000. Outboard motorboat $10,815. Fishing rods $630. Flies $229. Bug repellent $4.69.

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Some see a tree-lined lake. Herb Abramson sees a tackle box filled with hand-tied flies, a speckled trout tugging on the end of his line, and a long weekend with two exuberant grandsons.

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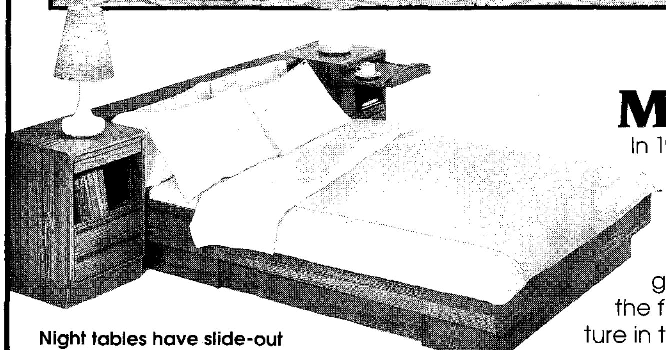

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Buttafuoco had a $200,000-plus movie-development deal with Tri-Star. *A Current Affair* paid a john who videotaped a romp with a prostitute said to be Fisher.

Hard Copy was reduced to satellite pirating—taking down the *ACA* video of its prostitute footage when the segment was being relayed to subscriber stations.

Last month, Brennan and Abramovitz finally scored with their own Fisher tapes, effectively reprising the old Chambers scoop. Boyfriend Makely appears to be going down a prepared list of leading questions. The unrehearsed Fisher plays her accustomed part, grabbing at Makely's crotch.

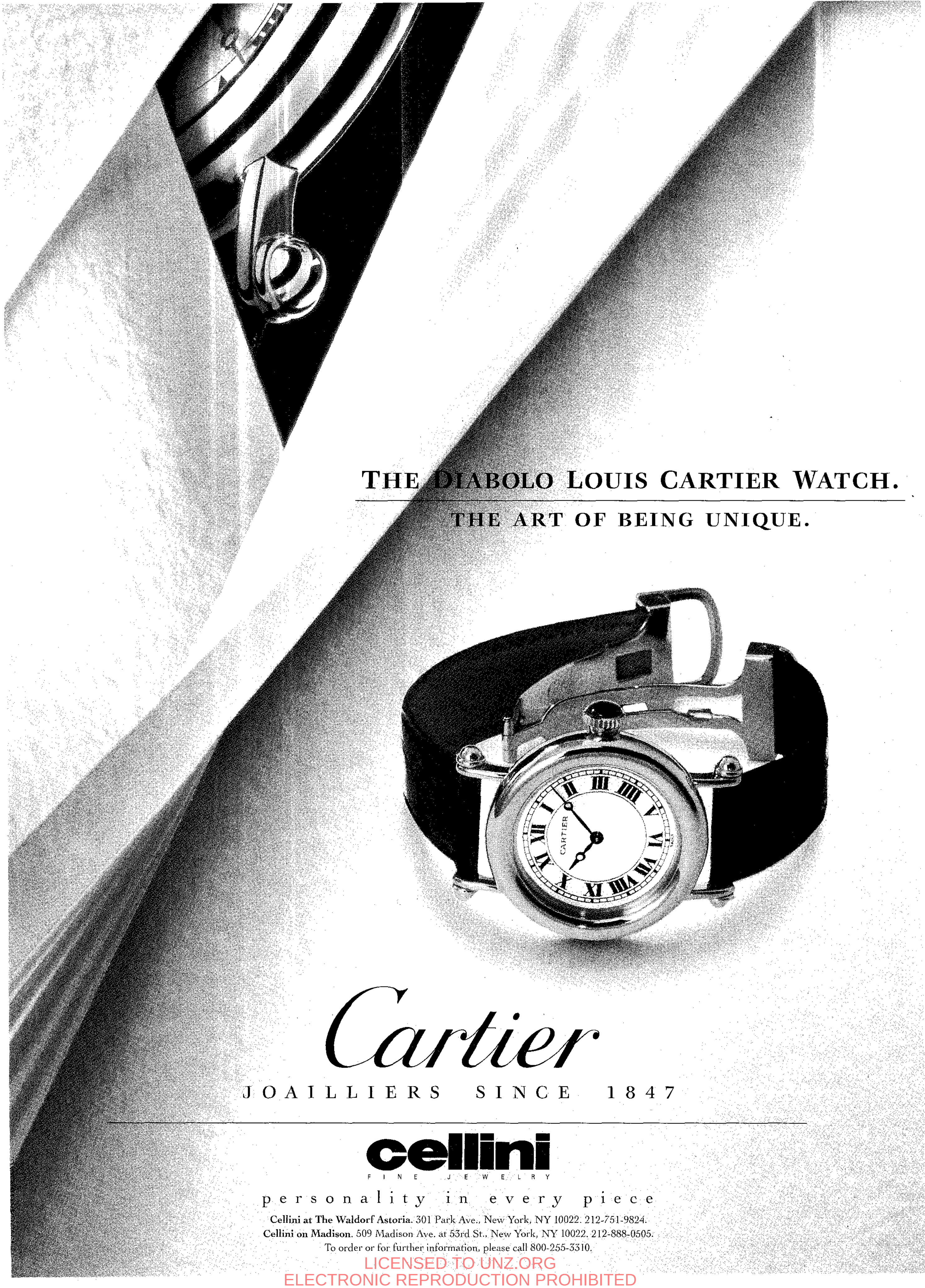
Abramovitz won't say how much Makely was paid—"I don't give up my sources"—or how the camera was installed, righteously citing the New York shield law and the First Amendment. He lets the reports of Makely's fee hang, a come-on for the rubes. "If I comment on how things are done, then I can never do investigative work again. . . . I got ten calls today, people phoning with leads."

As with the Chambers case, Abramovitz says *Hard Copy* wanted only to see justice done and the true Amy Fisher revealed. "She put a bullet in Mary Jo's head. Little girls can do terrible things. I wanted a sentence, not a plea bargain."

The unceasing rooting around for *Hard Copy* hasn't blunted all of Abramovitz's senses about what makes the Hollywood wheel spin. If Fisher's the monster, there must be some sympathetic victims. "Mary Jo and Joey," he says, "the greatest love story ever told, right? If the story takes a dark turn, there's no movie deal."

But time is also running out on reality TV. Channel 2, like many other network stations around the country, scheduled *Hard Copy* as a lead-in for its news. It isn't working; in New York, the competing *Donahue* and *Oprah* talk shows draw much larger audiences. *Hard Copy* hurts the local news twice—by failing to pull in audiences and by souring the air with sexual creeps and murderous crazies. Viewers feel depressed, not informed or even entertained or eroticized. As the new season began, *Hard Copy* finished a distant third among the major tab-TV programs. Even *ACA* had dropped to second. The new leader was *Inside Edition,* which decided earlier this year "to clean up its act" (in the words of a senior executive) and do more service-oriented stories. As the 1992–1993 season began last month, the newly "wholesome" *Inside Edition* claimed an audience 50 percent larger than *Hard Copy*'s.

Research commissioned by Paramount and the other companies may explain why. Focus groups told the syndicators the same thing voters are telling the presidential pollsters: The audience doesn't want to hear about the terrible problems of the world, the hard copy; it wants to know the solutions. ■



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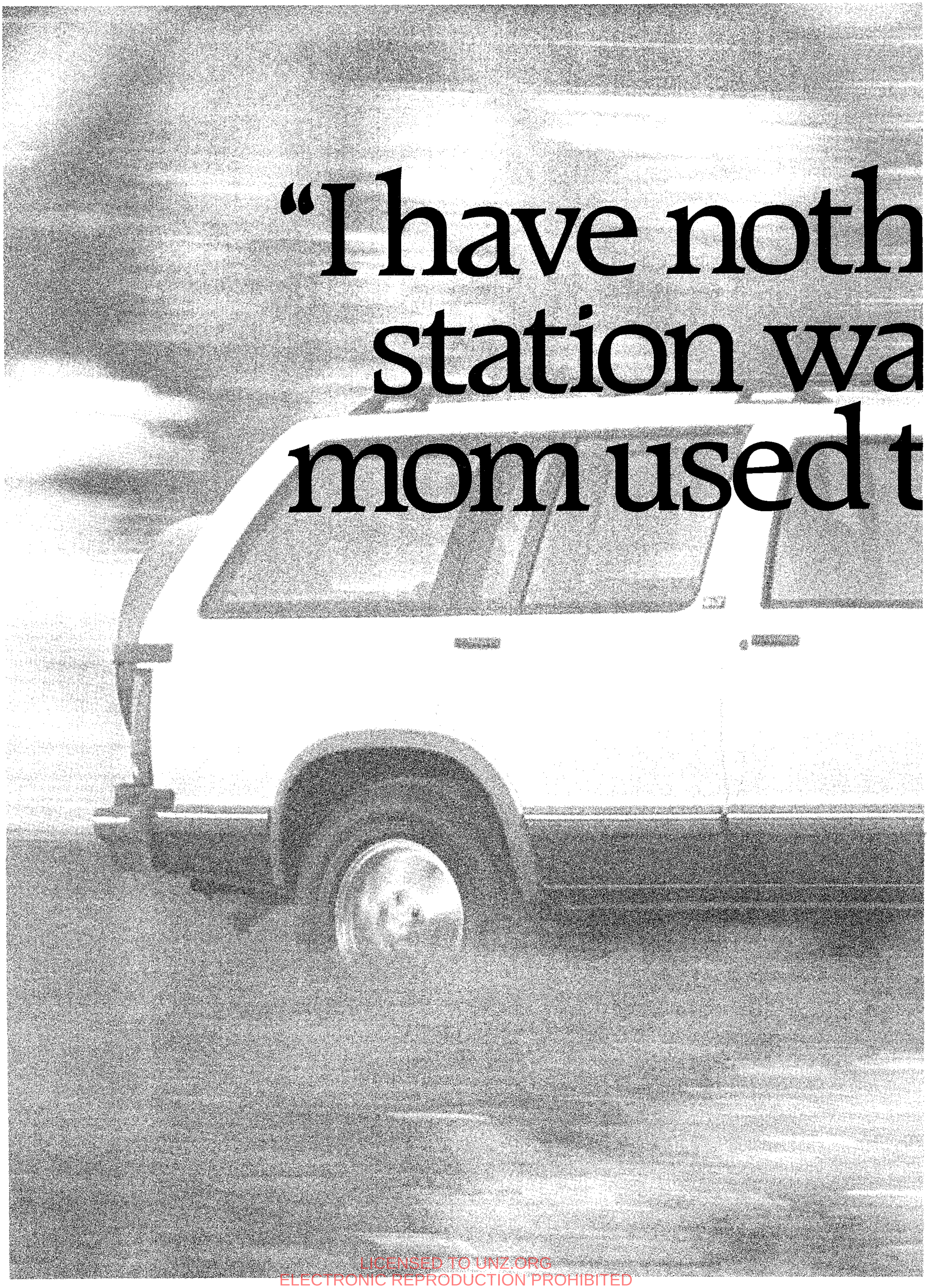
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EDITED BY CHRIS SMITH

BRIEF LIVES

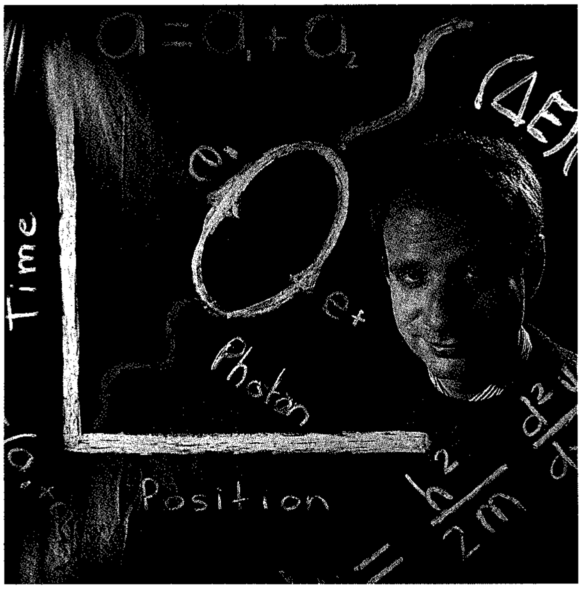
Science Nonfiction

TO MOST PEOPLE, A SEXY physicist is an oxymoron—like a jumbo shrimp. But the Richard Feynman of James Gleick's new biography, *Genius: The Life and Science of Richard Feynman,* is just that—an insouciant, bongo-playing, safecracking Casanova who also happened to inhabit the hot seat in American theoretical physics, from the Manhattan Project to the explosion of the space shuttle *Challenger.*

"He was very, very charismatic," says Gleick, 38, whispering reverentially in the Brooklyn home he shares with his wife and son. "I remember talking to one woman at a party—a professional woman, the wife of a physicist—and she closed the door and said to me, 'Feynman was the sexiest man I ever saw.' Whenever the phone rang, she hoped it would be him." He was dead at the time.

Gleick's previous book, *Chaos* (1987), shocked its publisher by becoming a best-seller—quite a feat for a portrait of a scientific discipline that describes natural phenomena through nonlinear equations. Interviewing scientists exploring chaos theory, Gleick noticed that one name cropped up again and again. "All these young, hip, macho scientists so involved in chaos—they all had Feynman as a personal hero."

While Feynman was dying of cancer in 1987, Gleick was working on the science desk at the New York *Times.* The first item he wrote about the physicist was his obituary, which appeared in 1988. The two men never met.



Physicist graffiti: James Gleick.

But there are certain obvious parallels, starting with a physical resemblance, which Gleick denies seeing. Both men were born into New York Jewish families; both were unathletic kids who were good at math. At Harvard, Gleick avoided science subjects; he joined the *Times* as a Metro Section editor a few years after graduation. Feynman became group leader of the theoretical division of the atomic-bomb project at Los Alamos in his mid-twenties.

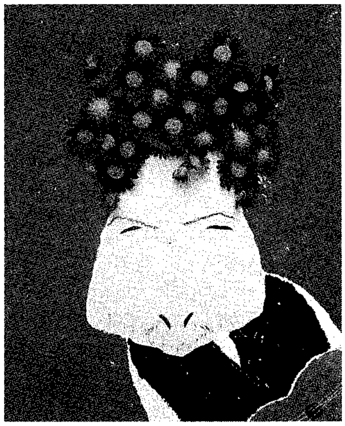
"Writing this book got to be a very obsessive, draining experience," Gleick says. "I didn't want to fall in love with the guy—though I didn't set out to debunk him, either." What emerges in *Genius* (Pantheon; $27.50) is a complicated picture at odds with the folksy image Feynman tried to project; the biography is a finalist for a National Book Award.

So why is Feynman the undisputed giant of modern physics, after Einstein? He worked with partons and superfluidity, and he constructed a new theory of quantum electrodynamics, which won him the Nobel Prize in 1965. (You asked.) Relentlessly curious, he also experimented with sensory-deprivation tanks, out-of-body experiences, and est, meanwhile teaching himself conversational Portuguese and intricate African polyrhythms.

After Feynman's death, to quote *Genius,* "an imprint remained: what he knew; how he knew." And how Gleick writes. MARTIN KIHN

TIME LINE

THIS FRIDAY, BOB DYLAN CELEBRATES HIS thirtieth anniversary on Columbia Records with a show at Madison Square Garden. A very brief Dylan time line, for the uninitiated:

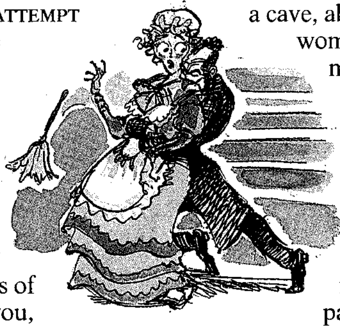


- Born Robert Allen Zimmerman on May 24, 1941, in Duluth, Minnesota.
- Performs for the first time four years later, singing "Accentuate the Positive" in front of his grandmother.
- Legally adopts the name Bob Dylan five months after releasing his first album, *Bob Dylan,* in 1962. The name comes from either an obscure character in the medieval Welsh prose romance *The Mabinogion* or a not-so-obscure Welsh poet, Dylan Thomas.
- "Goes electric" at the 1965 Newport Folk Festival. Is booed.
- Releases rock's first double album, *Blonde on Blonde,* in February 1966, only one month before confessing his long-standing desire to "be Brigitte Bardot."
- Crashes motorcycle in July 1966. Survives to hear William Shatner cover "Mr. Tambourine Man."
- "Goes Christian" in 1979.
- Adapts to advancing age not by dying, like so many of his sixties-icon counterparts, but by appearing with the Grateful Dead in 1987.
- Becomes oldest Traveling Wilbury in 1988 upon death of Roy Orbison. ALEX WILLIAMS

Photograph by Brian Coats. Illustration by Hanoch Ernesto Piven.

QUIZ

Classic Family Values



THE RECENT ATTEMPT to associate situation comedies with the decline in family values is silly. Family values should be associated with great works of literature. Can you, the voter, spot the collapse of morals in central works of the Western canon?

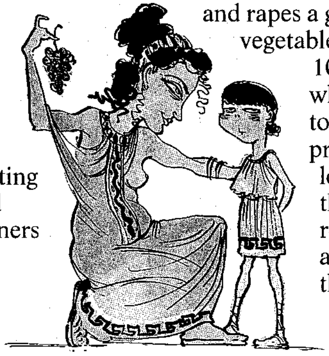
1. A baby born of incest grows up with a death wish and dares her uncle to kill her, which he does.

2. A boy almost kills his father and runs away from home. He plays racist tricks on a black man by, among other things, falsely imprisoning him. The boy flees all personal and social responsibility.

3. A young political aspirant has a sexual liaison in a cave, abandons the woman, and marries for political gain.

4. Two adolescent couples escape into the woods for a night of passion, girlfriend-swapping, and bestiality.

5. An old man deserts his niece and his Christian religion to uphold the honor of a girl less than half his age, whom he has rarely seen, by assaulting authorities and releasing prisoners on undeserved furloughs.



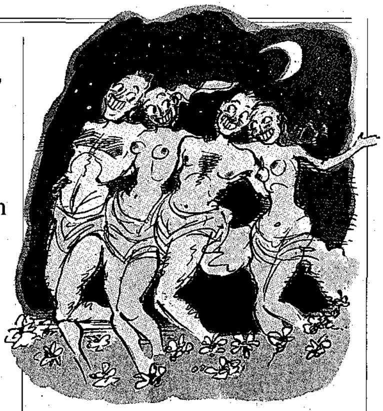
6. A mother dresses her boy as a girl to keep him out of the army. Once discovered, he is drafted. When his commander steals his girlfriend, he goes AWOL. When his best friend is killed, he rejoins the fray and goes on a killing rampage.

7. An orphan, the illegitimate daughter of a single mother who turns to prostitution, is adopted by a single parent who is never home.

8. A wife cannot control her passion for her stepson. When he refuses, she concocts a story about the boy's illicit desire. Father kills son.

9. An impotent criminal sells illegal drugs, blackmails, and rapes a girl with a vegetable.

10. A Jewish boy who leaves home to associate with prostitutes, lowlifes, and thieves undergoes rough treatment at the hands of the authorities.



11. A husband locks his wife in the attic and pursues the governess.

12. A successful black military leader marries a white woman and smothers her.

a. *Sanctuary*
b. *The Iliad*
c. *Huckleberry Finn*
d. *The Aeneid*
e. *The New Testament*
f. *Jane Eyre*
g. *Don Quixote*
h. *Othello*
i. *Hippolytus*
j. *Les Misérables*
k. *Antigone*
l. *A Midsummer Night's Dream*

HARRY KAVROS

Answers: 1k; 2c; 3d; 4l; 5g; 6b; 7j; 8i; 9a; 10e; 11f; 12h.

F-STOP

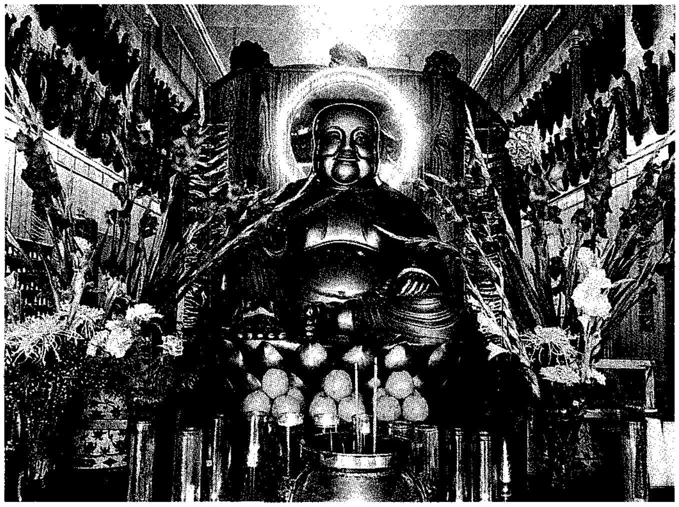
TRYING TO FIND CHINATOWN

THE NAME ANDREW GARN should be well known to dedicated readers of *New York*—his exquisite patrician photographs appear regularly in Marilyn Bethany's design issues. The best shelter magazines feature his work, and he ranks among the most talented of today's architecture and interiors photographers. That's not enough for Garn.

"What really appeals to me is social-documentary work, and it's very hard to make a living at it," says Garn, 35. So he spends his days shooting Biedermeier cabinets; nights and weekends, he prowls more exotic locales. "Chinatown," Garn's new show at the O. K. Harris Gallery (383 West Broadway; through October 30), consists of just twelve powerful color photographs. Their range is extraordinary: from the disturbing (a palm reader working on a bed in a *gong si fong*—a tiny one-bedroom apartment divided for eight adults to share) to the extravagantly garish (a storefront Buddha with a neon halo surrounded by Canal Street bubble wrap). Heightening the drama is the method of display: 20-by-30-inch images mounted in red lacquer boxes and lighted from behind.

"Chinatown is changing with the influx of people from Hong Kong, Vietnam, Malaysia, Taiwan, and mainland China," Garn says. "It's getting modernized, and a great deal of history will be lost if it isn't photographed now."

JORDAN SCHAPS

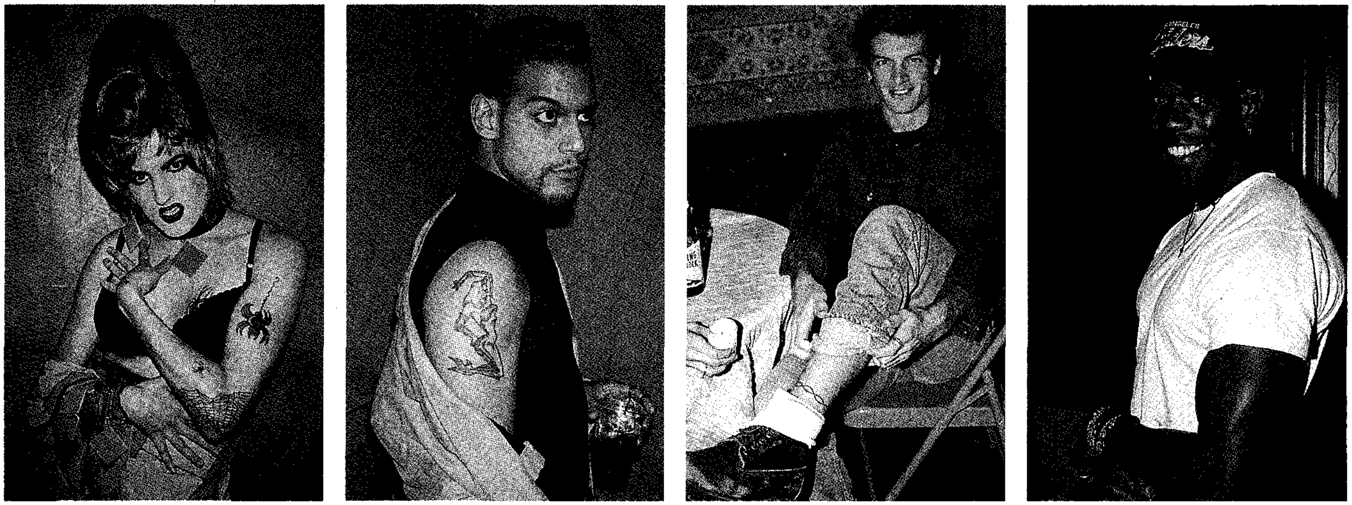


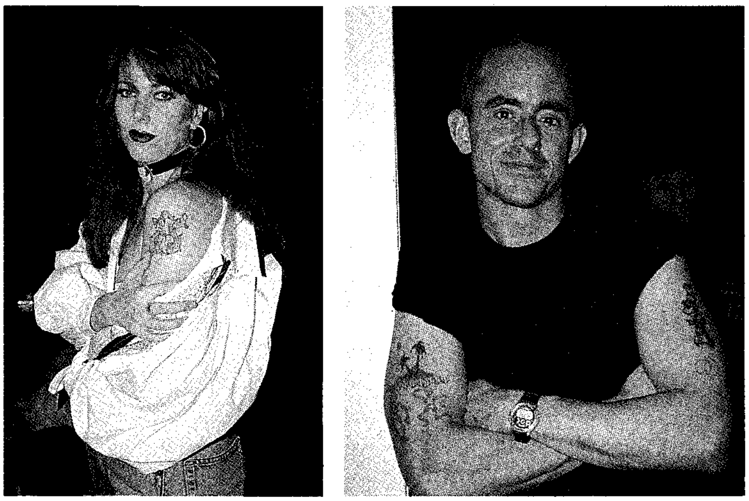
Photographer Garn on Pell Street; his Buddhist Shrine.

Photographs: left, Andrew Garn; right, Kenney/Garn. Illustrations by David Small.

NIGHTCRAWLER

They've Got Them Under Their Skin





No club dare call itself hip without a roomful of tattoos. At Webster Hall on opening night were (top row, left to right) Lulu Tomorrow, Attila Lakatoush, Peter Galvin, Tim the bouncer, and (bottom row) Lesli Fader and Peter McQuaid.

THE TREND: TATTOOS. THE place: Opening night, Webster Hall.

Name: Attila Lakatoush, fashion illustrator and model. **Meaning:** My tattoo is one of my paintings, one of my characters. It's a James Bond type of girl, about four or five women I know rolled into one. **Reactions:** My mother asked me to never end up in jail and never mark up my body, but when she saw it she really liked it.

Name: Lulu Tomorrow, costume designer. **Meanings:** All the tattoos I have are of spiders. "Spider" was a nickname when I was younger, 'cause I was thin and lanky. In the 1800s, a web tattoo on the elbow meant you had killed a man. For me, it's just a design.

Name: Lesli Fader, makeup artist. **Locations:** I have three tattoos. There's a little heart, hidden in a very secret, special place, inside my bikini line. On my ankle I have a bracelet and Chinese symbols that are very important spiritually to me. And I have this sixteenth-century siren on my arm. **Meanings:** I got the first one because my boyfriend had one in the same place and I was supposed to get mine when we got married, but we broke up and I was like, "F--- him, I'll get it anyway." Then we got together again, and I had to tell him, 'cause he would find out eventually anyway. Then I got a shooting star on my ankle, which was a turning point in my life where I felt I had to get more grounded. This spring, I had the ankle bracelet done to incorporate the star. **Level of pain:** I was sober for all of the tattoos, and they hurt a lot. I didn't cry, but I no longer fear childbirth.

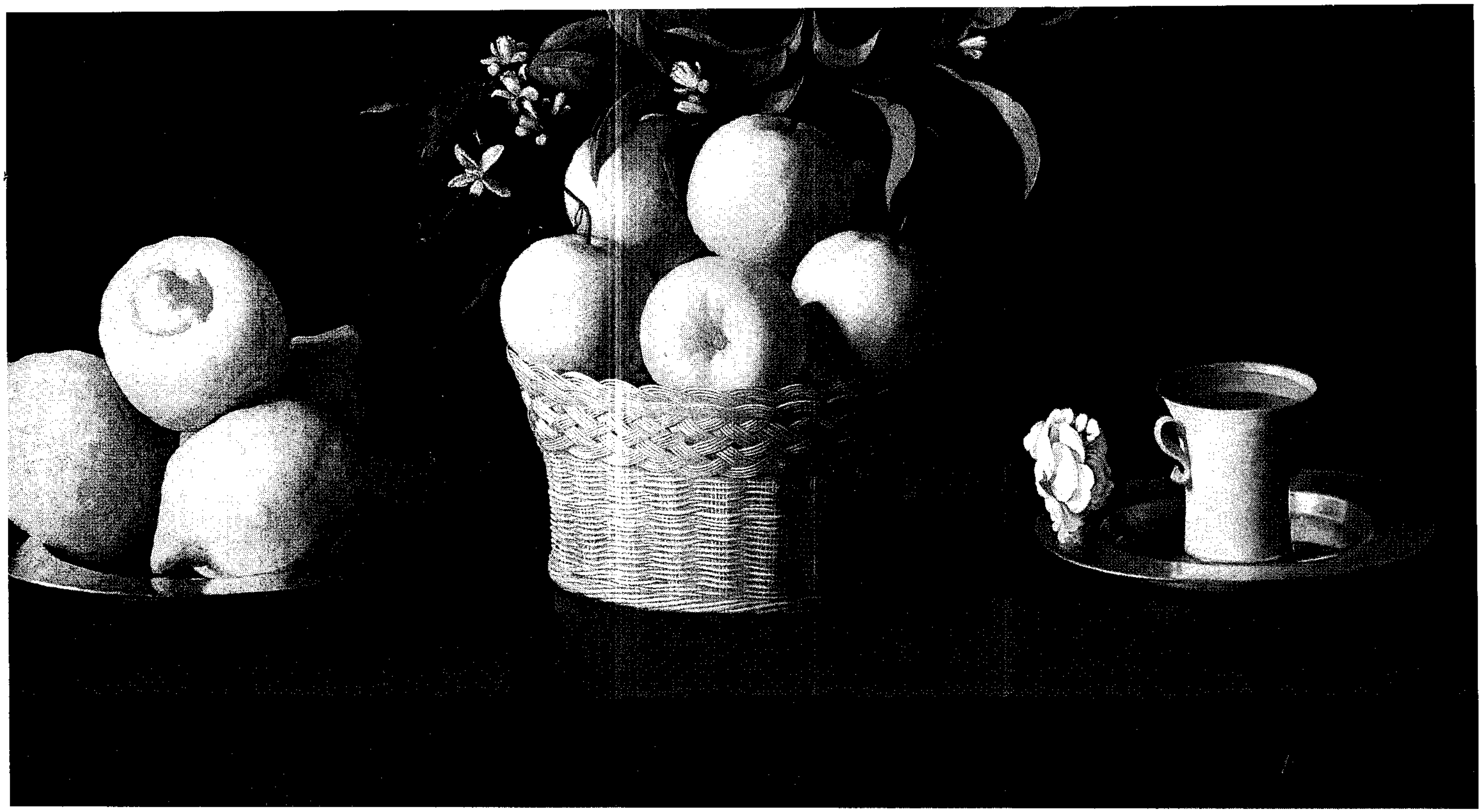
Name: Peter Galvin, assistant editor, *Interview*. **Meaning:** It's a chain, because I felt bound.

Name: Tim, bouncer, Webster Hall. **Meaning:** I got CHAMP on my arm 'cause that was the name of my Doberman pinscher. My mother thought I was nuts, but everybody knew how much I loved my dog. I got one more, a winged heart with a dagger going through it. It reminds me never to fall in love.

Name: Peter McQuaid, entertainment editor, *YM* magazine. **Meaning:** One is of the Cat in the Hat, and the other is a desert island with three dancing skeletons underneath it. I met Sean Penn at a party—he's actually something of an amateur tattoo artist himself—and he suggested the Cat in the Hat. And it struck me as a smart idea because it has some direct psychological implications from my childhood that I don't really want to go into. **Who did it:** The skeletons I got two weeks ago in Woodstock at a place called Pat's Tats. This place is bright, airy, clean—there's a babbling brook in the back. Two women run it. Usually there's a bunch of bikers standing around scratching their nuts, but this place is really quite lovely. **Reactions:** When I got my first tattoo, nice people really didn't get them. I said that I was gonna get only one, and I waited ten years for the second one, and two years for the third one, and I have a feeling that by the time I die, I'm probably gonna be festooned with them. They're very habit-forming.

DIMITRI AND GREGOR EHRLICH

Photographs by Patrick McMullan.



Still Life with Lemons, Oranges and a Rose; oil on canvas, Francisco Zurbarán: 1633; The Norton Simon Foundation, California

By the time Zurbarán created a masterpiece of great taste, we'd been creating a sensation on the palate for 700 years.

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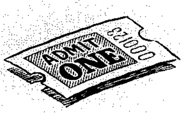
HOT LINE



THE TOPS IN TOWN THIS WEEK

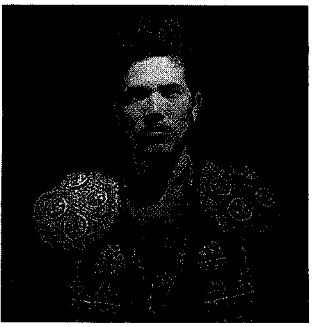
COMPILED BY RUTH GILBERT

TELEVISION

Clarence Thomas and Anita Hill: Public Hearing, Private Pain **(page 92): John Leonard calls this documentary first-rate and commends director Ofra Bikel for talking to "a broad range of blacks about *their* perceptions of the spectacle the Senate Judiciary Committee made of itself." (*Frontline;* Tuesday, October 13; 9 to 10 P.M.; Channel 13.)**

NIGHTLIFE

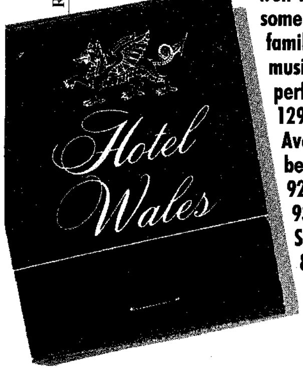
Spic-O-Rama: One character isn't big enough for John Leguizamo. The man who created *Mambo Mouth* plays an entire Latino family in his funny and compassionate new show—or, as Leguizamo calls it, "spictacular." At the Westside Theatre (407 West 43rd Street).



Josef Astor/Onyx

SCENES

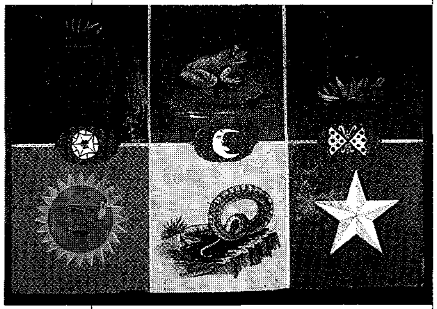
Sunday afternoons at the Hotel Wales: This charming small hotel has recently started a series of fall chamber-music concerts. At six o'clock in the Pied Piper Room, some well-known and some not-so-familiar musicians perform. At 1295 Madison Avenue, between 92nd and 93rd Streets; 876-6000.



Rick Osentoski

ART

"Visiones Del Pueblo, the Folk Art of Latin America": One of the most colorful shows in town is this traveling exhibition at the Museum of American Folk Art. The collection of masks, pendants, marionettes, and such has been culled from museums and private collections; through January 3.



MUSIC

The Voyage: **The prestige tickets of the week are the two performances of this collaboration between David Henry Hwang and Philip Glass. At the Metropolitan Opera House on October 12 and October 16.**

FOOD

Deep in the Alaska wilderness, Kirsten and Carl Dixon run the Riversong fishing lodge. Carl and Kirsten, who studied at the Cordon Bleu and with Jacques Pepin, are at the James Beard House (167 West 12th Street) cooking some of their wilderness wonders: Alaska king-crab bouillabaisse, ravioli of smoked goose, Alaska salmon with grilled Kodiak sea scallops, and, for dessert, sourdough-bread pudding with Yukon Jack sauce. On October 21 at 7 P.M.; tickets are $75 for nonmembers (627-2308).

MOVIES

Glengarry Glen Ross: **David Mamet's play about a snake pit of con men and hustlers was good on Broadway, but it's great onscreen. James Foley directs the first-rate cast with sophisticated energy and a connoisseur's appreciation for Mamet's patois.**

TASTINGS

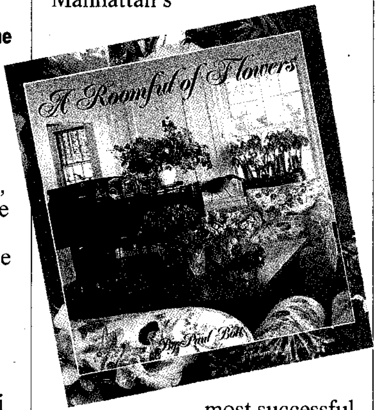
BY ALEXIS BESPALOFF

Making Sense of California Wine, Matt Kramer: This original and provocative view of the California wine scene includes shrewd observations about the major wine regions and evaluations of the leading wineries. (William Morrow; $20.)

BOOKS

White Jazz, **James Ellroy: An over-the-top thriller, set in a creepy L.A. right out of *Sunset Boulevard, White Jazz* is not easy going. It's more Harold Pinter than Raymond Chandler—sparse and very pared down, with a cool-cat slang. (Knopf; $22.)**

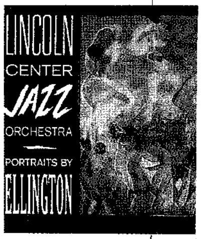
A Roomful of Flowers: A rose is a rose is a rose—unless you're floral designer Paul Bott, owner of Twigs, one of Manhattan's most successful flower shops. The point here—in sumptuous page after page—is that living with flowers is the best revenge. (Harry Abrams; $34.95.)



RECORDINGS

Horowitz—Discovered Treasures **(Sony Classical): Previously unreleased, these studio recordings of Vladimir Horowitz's best days constitute a collection of small confections—wonderful little works by Scarlatti, Clementi, Chopin, and Liszt.**

Portraits by Ellington (Columbia): When the Duke's swelling, swaggering music is on disc, some of the swell and swagger gets lost. For proof, see Wynton Marsalis and the Lincoln Center Jazz Orchestra at Avery Fisher on October 14, then listen to their fine release and let memory fill in what digital couldn't catch.



VIDEOS

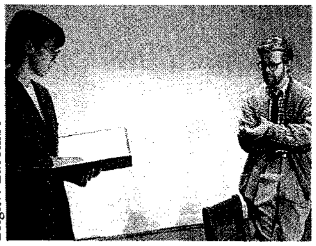
Basic Instinct **($92.95): Another killer woman on the loose. Michael Douglas is getting a bit long in the tooth for the superstud role, but Sharon Stone has finally found a role that fits her like a tight silk stocking.**

MICHAEL DOUGLAS
BASIC INSTINCT

A Woman Under the Influence ($79.99): John Cassavetes's 1974 masterpiece is also the film that put wife Gena Rowlands at the very top of American actresses.

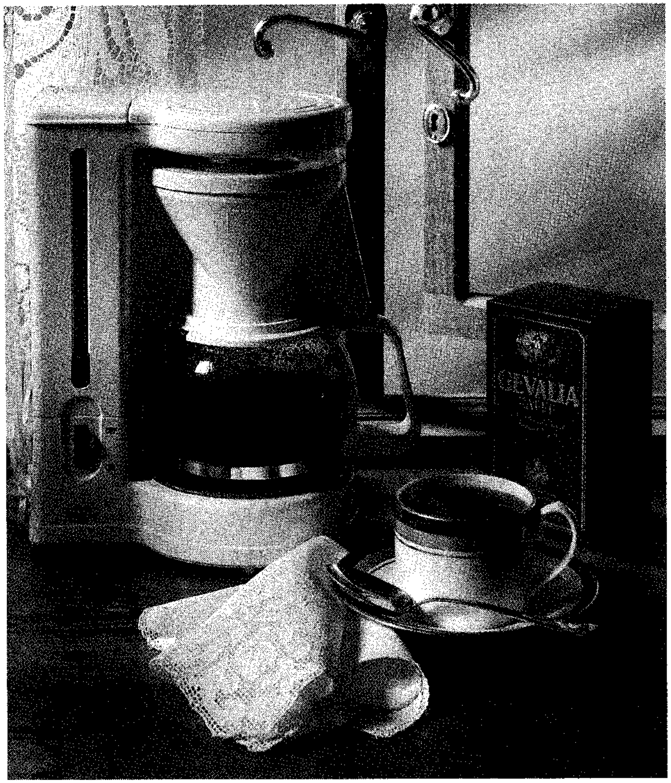
THEATER

Oleanna: Fierce and contemporary, David Mamet's 90-minute play centers on sexual-harassment charges brought by a student against a soon-to-be-tenured professor. The two-character drama stars Rebecca Pidgeon and William H. Macy. In previews; opening on October 25 at the Orpheum.



Brigitte Lacombe

WE'RE SO SURE GEVALIA® KAFFE WILL BECOME YOUR SWEDISH OBSESSION, THIS ELEGANT GIFT IS YOURS JUST FOR TRYING IT.



Over a century ago, in the small port of Gävle, Sweden, Victor Theodor Engwall started a company that led to a most demanding search. It became a quest that would span generations of Engwalls. Even today they continue their obsession to achieve a coffee blend that comes as close to perfection as possible. Today, we invite you to share the Engwall obsession, starting with a gift: the European-style Automatic Drip Coffeemaker. It's an ideal way to enjoy the full, rich flavor of Gevalia® Kaffe quickly, simply and at its finest.

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Check One:
A ☐ Traditional Roast Regular
B ☐ Traditional Roast Decaffeinated
C ☐ ½ lb. Traditional Roast Regular, ½ lb. Decaf.

Check One:
1 ☐ Whole Bean 2 ☐ Ground

Check coffeemaker color:
☐ White (95) ☐ Black (96)

Charge my: ☐ MASTERCARD ☐ VISA ☐ AMERICAN EXPRESS ☐ DISCOVER CARD

Card Number: ____________________ Exp. Date ____/____

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City ____________________ State ________ Zip ____________

Telephone Number (__________) ____________________

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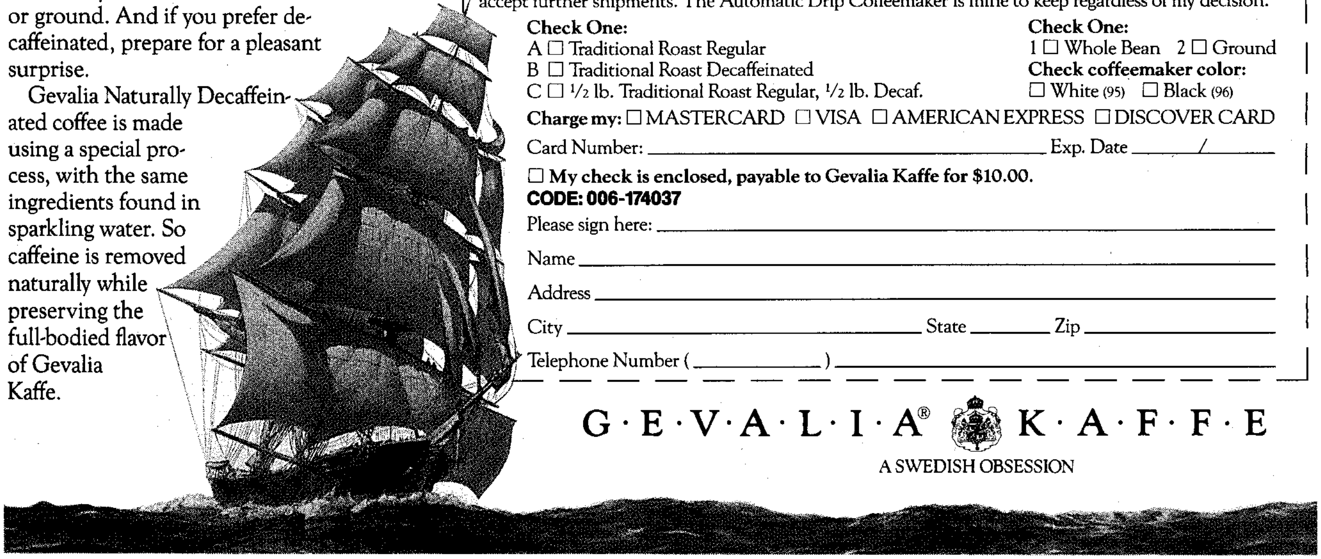
A SWEDISH OBSESSION



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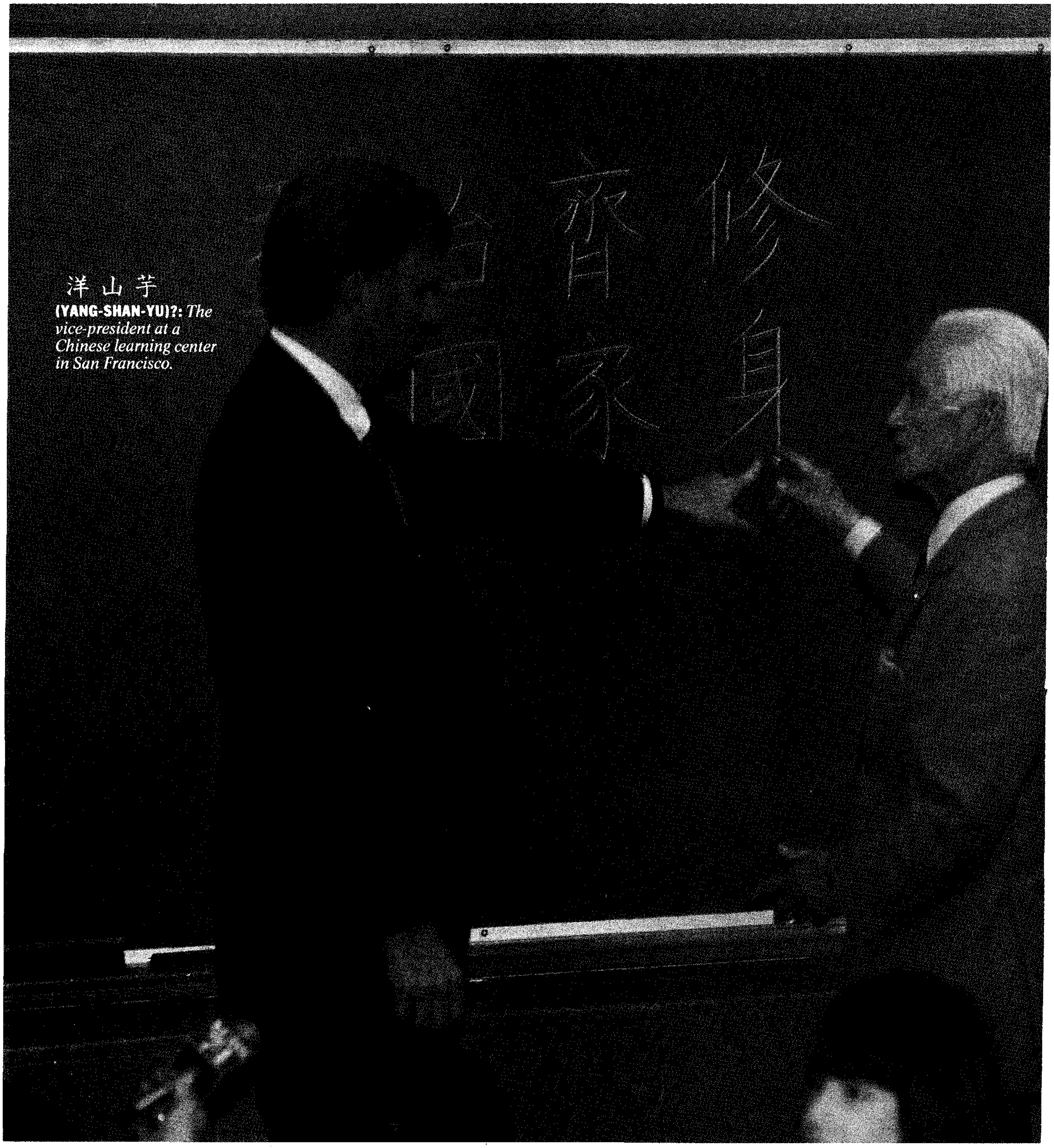
DEATH VALLEY



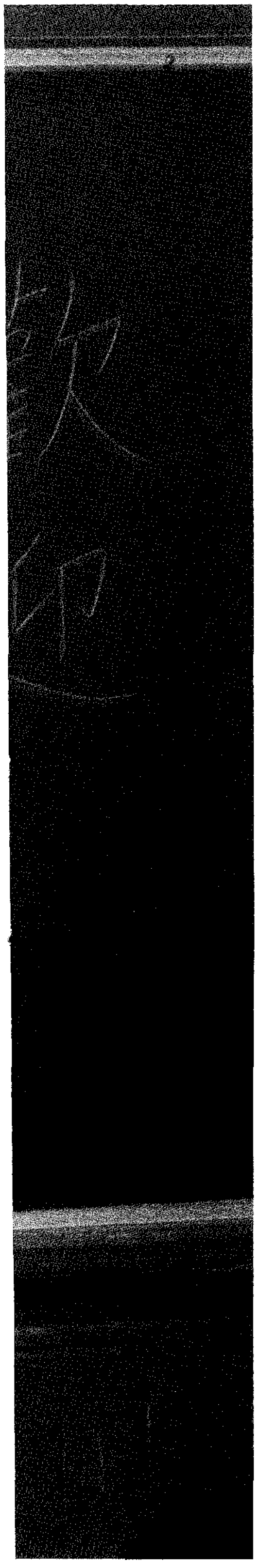
洋 山 芋
(YANG-SHAN-YU)?: *The vice-president at a Chinese learning center in San Francisco.*

PHOTOGRAPHS BY GERRY GROPP

DAYS

HOW THE WEST WASN'T WON WITH DAN QUAYLE

BY JOHN TAYLOR


Sipa

DAN QUAYLE'S SECRET SERVICE DETAIL was naturally apprehensive about San Francisco. The agents loathe ACT UP probably more than any other protest group in the country, and later, once the vice-president had left the city after the fiasco in the streets of Chinatown, they muttered darkly about their disgust for San Francisco and its hordes of militant homosexuals.

While San Francisco itself has come to be seen by Quaylish cultural conservatives as a sinkhole of iniquity and perversion, Chinatown was supposed to be safe for the vice-president. It was, after all, one of California's few remaining bastions of unregenerate Republicanism, one of the few places in the state where not only George Bush's tax-cut promises but Dan Quayle's family-values fixation are popular. Many of its inhabitants are small-business people, that is to say *entrepreneurs,* which Quayle pronounces "entrayprinneurs."

Quayle and his entourage had arrived on *Air Force II* at Moffett Field near Palo Alto after flying down from Tacoma, where in a speech that had echoes of Bill Clinton, the vice-president had promised that if he and George Bush were re-elected, they would prove that it was possible to both "preserve the environment and protect jobs." Quayle, in what seemed like another exercise in futility, was scheduled to speak at a fund-raiser for Bruce Herschensohn, the arch-conservative Republican senatorial candidate who is badly trailing Barbara Boxer in the polls. The dinner was being held at Miriwa, an ornate Chinese restaurant near the scene of the wild demonstration that nearly spoiled the trip.

Quayle's stop last week in San Francisco was part of a swing through California and the Pacific Northwest. The trip was intended primarily to make the point that the Republicans have not yet given up on California, which has 54 electoral votes, which has not voted Democratic in the presidential elections since 1964, which no Republican has gone to the White House without winning since 1880, and in which George Bush and Dan Quayle trail Bill Clinton and Al Gore by fourteen points. "The news media keep wanting us to write off the West Coast, and California in particular, but it's not going to happen," says David Beckwith, Quayle's press maestro.

But while the trip was supposed to demonstrate the Bush administration's refusal to relinquish this part of the country, it revealed instead, like so much that has happened since Labor Day, the futility of the Bush-Quayle campaign's tactics. For the vice-president to spend 3 precious days—one tenth of the 30 campaign days that remained at the start of the trip—in an area that nothing short of a miracle will turn to the Republicans suggested a kind of courageous folly. Quayle is often sent either to preach to the converted or else on hopelessly quixotic missions like his foray last week. Since he draws even smaller crowds than Bush and, if anything, even more vehement protesters, he tends to speak to captive audiences at sites that are somewhat inaccessible, such as the Manke lumber mill in Tacoma, a Northrop hangar in El Segundo, California, and a farm in Fresno. Even so, wherever he went last week, if only to make an unpublicized stop at a cable-television station, he was greeted by Democrats waving CLINTON signs. Outside the advance-prepped speech sites, Bush-Quayle supporters were scarce. Throughout the trip, Quayle seemed to be struggling to resist signs of his own irrelevance.

Remarkably, in a week in which Republican attacks on Clinton had evolved from the merely negative (untrustworthy draft dodger) into the idiotically surreal (the Oxford-educated, Moscow-traveling Clinton was now painted as a Kim Philby/Guy Burgess–type KGB recruit), Quayle remained largely above the fray. It was almost as if he and Bush, who was accusing Clinton of having consorted with the Iraqis, had reversed roles, the president exposing himself to ridicule with inane diversions made for the sake of the ticket while the vice-president talked about substantive issues.

When pressed, Quayle addressed the question of Clinton's trip as a student to Moscow, suggesting the Democrat ought to tell the whole story. But he seemed uninterested in raising it himself. In San Francisco, when, after the protest, he arrived at Bruce Herschensohn's fund-raiser, a man was carrying a sign saying WHY WAS CLINTON IN MOSCOW? and Quayle's Chinese-American host, Ray Kwong, introduced him with the awkward and inadvertently unflattering observation that "they say Mr. Quayle doesn't know how to spell *potato,* but I suspect Mr. Clinton doesn't know how to spell *honesty.*" Ignoring these attack cues, Quayle limited his criticism of the Democrats to their supposed incompetence: "The American people don't want malaise; they don't want the misery index to come back."

While Quayle is always pressed and refreshed, he rarely seems at ease. He is the paradoxical man whose days are filled with anxiety but whose sleep is untroubled. Not given to self-examination, he is nonetheless beset with status insecurities. He has the rube's reflexive resentment of the cosmopolitan, and he displays it through defiance: "I don't care what the critics say, *I'll* never back down from talking about traditional values," he told the crowd at the Herschensohn fund-raiser.

But Quayle is too handsome to be accepted as the resentful rube. He has the soft-but-not-flaccid physique of the golfer, and like a golfer, he has perfected a restricted and artificial set of movements: the firm handshake, the stiff wave, the enthusiastic arm-pump. His hair, like Peter Jennings's, manages at once to appear natural yet always remain rigid. Up close it has a sprayed-in-place perfection, with a Jennings-like forward brow swirl, and is combed back along the sides of his head with tiny symmetrical rake lines.

A SUM OF SOUND BITES *Quayle has had to reverse himself so many times that he is now almost completely discredited.*

Quayle's handsomeness clashes with his scornful intolerance. That someone as good-looking and privileged as he should harbor such varied hostilities seems inconsistent; the fortunate are supposed to be gracious. As a result, he seems insincere even when he is not, and he is sincere more often than he is given credit for.

Quayle now carries so much rhetorical baggage that he seems to be little more than the sum of his sound bites. This is due in large part to the fact that because he's an attack forward for the White House, it is his job to lay down the divisive, negative issues and expose himself to counterattack, first for making the attack and second for retreating from the attack if it backfires. He has done this so often—appearing to denounce single mothers and then claiming not to, appearing to condemn homosexuals and then saying he supports their rights, raising the abortion issue and then insisting it was irrelevant—that he has succeeded in almost completely discrediting himself.

Take, to give just one recent example, his pre-debate crack that Al Gore was better equipped than he because Gore had attended elite private schools. This attempt to portray the Democratic vice-presidential candidate as an elitist backfired when Quayle had to admit his daughter attends the sister school to St. Albans, Gore's alma mater. Then, since it also insulted public-school teachers and students, Quayle had to reverse himself, saying that he thought his public-school education made him a better-qualified debater.

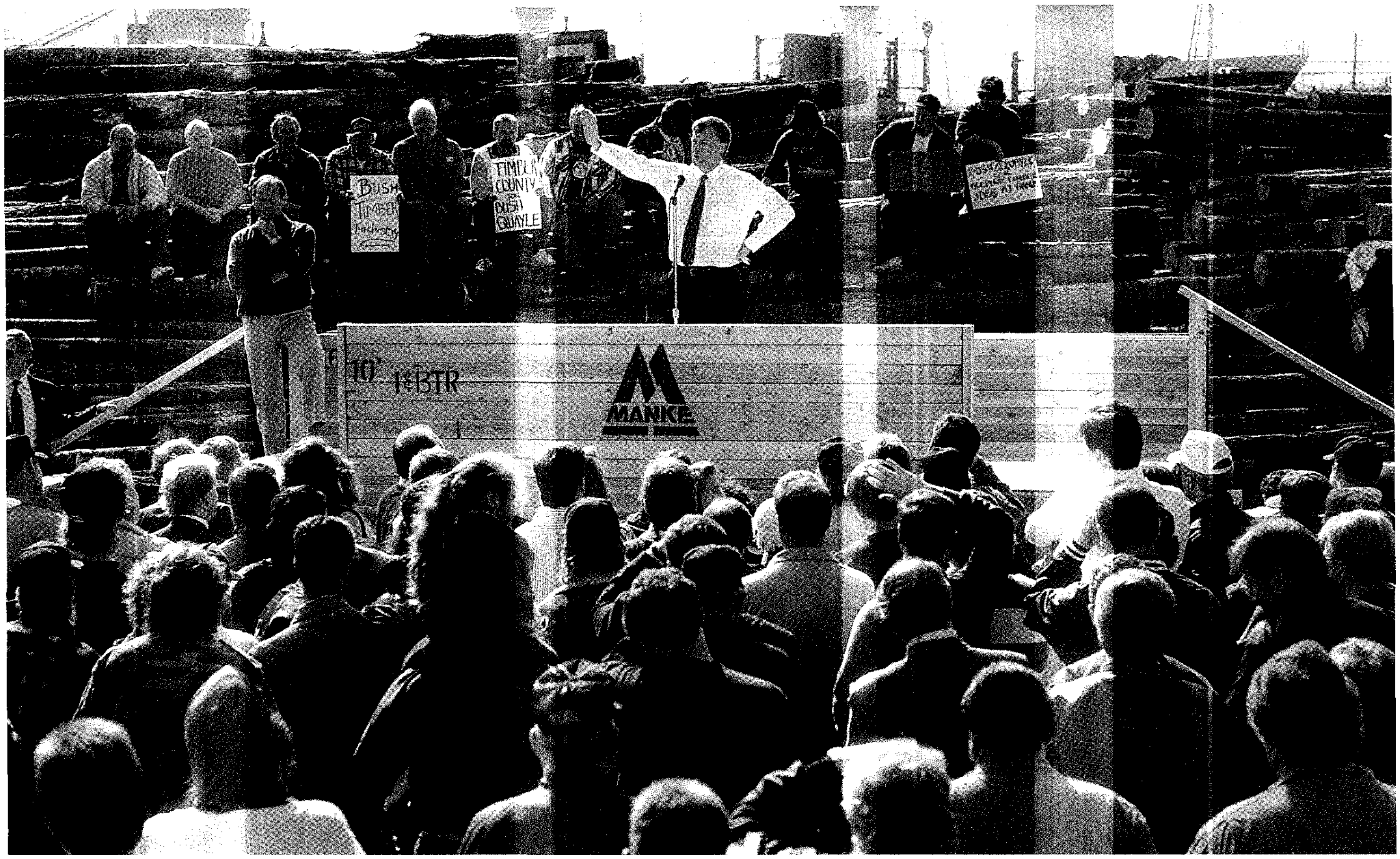
Quayle had, of course, intended his original remark in a lighthearted way, but because it was in keeping with his perceived tendency to make disingenuous accusations, some people simply didn't get the joke. "I always thought Dan Quayle resembled JFK," Margaret Duff, the wife of a man who owns a small fleet of taxicabs, told me in Tacoma. "He has that look. But JFK could talk himself out of anything. Quayle puts his foot in his mouth, like when he said, about debating Gore, he would be at a disadvantage because he'd gone to public schools. Give me a break. That kind of stupid logic is so ridiculous." Once again, Quayle's own words had come back to haunt him.

TEXT IN HAND, QUAYLE CAN BE A BRISK, CONFIDENT speaker. Without one, his mental associations often spiral off on their own. Asked last week by a local-TV interviewer about the benefits to society of the aerospace industry, Quayle said, among other things, "It helps the homeless." During his stop at the Manke lumber mill, before heading down to San Francisco, a couple of hundred laconic mill workers in baseball caps and dirty blue mechanic's monkey suits gathered to listen to him speak in the lumberyard. It was a brisk, clear morning. The fragrant smell of newly sawed wood was in the air. Having abandoned his jacket, Quayle climbed up to a raised podium, with piles of logs behind him and, behind the logs, docked freighters.

"Sign I saw comin' in—where's that sign that says TIMBER, TIMBER, TIMBER," Quayle asked rather boisterously. "Hold that up," he directed the bearded man with the sign, and then added, "That's what we're here to talk about." The mill hands applauded enthusiastically, and in a wonderful string of nonsense, Quayle shouted, "Thing is timber! timber! timber! Thing is jobs! jobs! jobs!"

Such curious moments continually pop up on a Quayle campaign swing. At a fund-raising breakfast in Encino, the stage was crowded with Republican entertainment figures like Charlton Heston and Pat Boone, who was wearing a silver suit, silver tie, and a silver shirt with a white collar. Before Quayle appeared, the audience was shown a biographical video about the vice-president in which Marilyn Quayle described how she first met her future husband while working on a capital-punishment case for the Indiana attorney general. "We literally met over the death penalty," she confessed. Then, to avoid giving the impression that a mutual interest in execution was what had attracted the two young lovers to each other, she added, "which wasn't very romantic."

When Quayle arrived, he delivered a speech (his aides thought it so important they passed out copies to the press) in which he argued that he and George Bush ought to be re-elected because this would *ensure* continued congressional gridlock. "Think of waking up that cold, dark morning in January to find our government led by two big-spending liberal Democrats," Quayle said ominously. "With a Democratic House and Senate doling out your hard-earned cash, anything Bill Clinton wants to



'TIMBER! TIMBER!': *Visiting mill workers in Tacoma was just one of the curious moments.*

spend money on, he would get it. And vice versa: When Congress wanted pork, the White House would gladly go along."

Thus, Quayle explained, the advantages of gridlock. "Instead of gridlock, you would have a tidal wave—a tidal wave of expensive, bad legislation. Instead of the headache of a traffic jam, we would face the uncontrollable force of a runaway train."

Of course, it was only a few months ago that Quayle was urging the voters to elect either a Republican Congress and a Republican administration or, if not that, then a Democratic Congress and a Democratic administration. Anything, Quayle had said, was better than the current gridlock. Was this a reversal? "NO, no, no, no new position," Quayle called out on the way to his limousine that same day when reporters asked him if this conflicted with what he had said previously.

His aides explained why this was the case. "He'd been promoting the idea of the end of gridlock for three months, then dropped it for three months, and now he's coming out with a new position, so it's not like he's suddenly reversing himself," one Quayle aide pointed out.

But the strangest episode on last week's West Coast campaign swing was the incident in Chinatown. The San Francisco police department was out in force. They had barricaded the block of Pacific Street where the Miriwa restaurant was located, and some of the officers were even dressed in riot gear, though an hour before Quayle was scheduled to speak, the protesters consisted of little more than a ragged crew of Mission District anarchists whose rhetoric had a particularly dated flavor. A man with a cheap bullhorn was ranting hoarsely about "closet Fascists" while another group held up a banner saying U.S. OUT OF EL SALVADOR. Occasionally they would burst into a thin chant of "Bush and Quayle belong in jail." The scruffy gathering seemed so insignificant that it hardly merited the term *demonstration.*

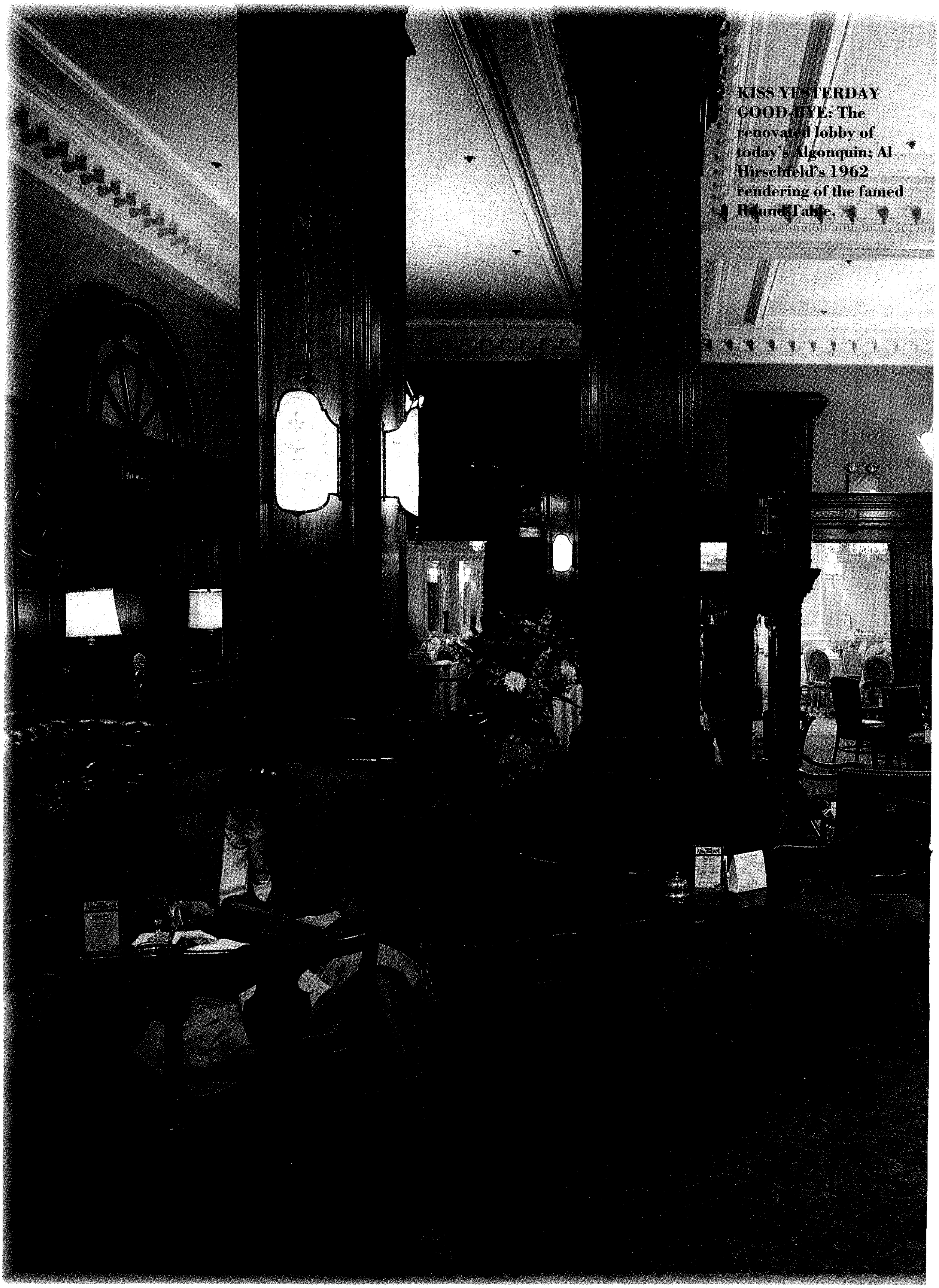
Quayle's people seemed to agree, because before speaking at the Miriwa, Quayle took what is known as a "grip and grin" walk through Chinatown. The crowds along the steep, narrow streets, where most signs are in Chinese and the occasional English one said things like WAH FFAT FISH MARKET, were at first friendly. Old women waved from second-story windows. Quayle visited a Chinese school where the children sang for him; he ducked into a small restaurant; he was shown a classroom at St. Mary's Roman Catholic school.

As Quayle came out of St. Mary's, which was near the Miriwa, the protesters began to boo him. Quayle, who often treats protesters the same way he treats supporters, smiled and waved and continued to walk down the street. The booing persisted. Then it got louder. Obscenities began to be shouted. And suddenly, there were many more protesters than there seemed to have been just minutes before, as if they had been hiding in the side streets and now surged out to overwhelm the vice-president.

Since Quayle had already been surrounded by the boom-miked, camera-humping media clump and, inside them, the ring of Secret Service agents who kept slicing through it to bring Quayle into contact with bewildered citizens on the streets, it was not quite clear to his protectors that the situation had turned dangerous. A man carrying a red bag appeared in front of Quayle. "Watch out for that guy!" an agent cried.

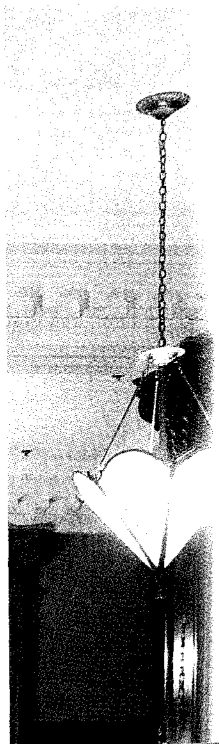
AS THE AGENTS MOVED TO COUNTER THIS APPARENT threat—though the guy seemed to have been just an innocent bystander—their attention was diverted, and the crowd, booing and braying, shouting "Fascist pig!" and "Four more weeks!" closed in around the vice-president. To the Secret Service, things seemed out of control. Quayle's limousine, which had been trailing the walk-through, was driven forward, and the vice-president was hustled inside. The crowd then surged around the car, banging on the windows and continuing to shout about "Republican scum bags" until the San Francisco police in riot gear pushed them back with their Plexiglas shields and then formed a cordon along the street through which the limousine could escape. As it moved away, Quayle looked out the window, smiling stiffly, a too handsome man baffled by the hostility his own scornfulness arouses. ■

Photograph by Mike Penney/Sipa.



KISS YESTERDAY GOOD-BYE: The renovated lobby of today's Algonquin; Al Hirschfeld's 1962 rendering of the famed Round Table.

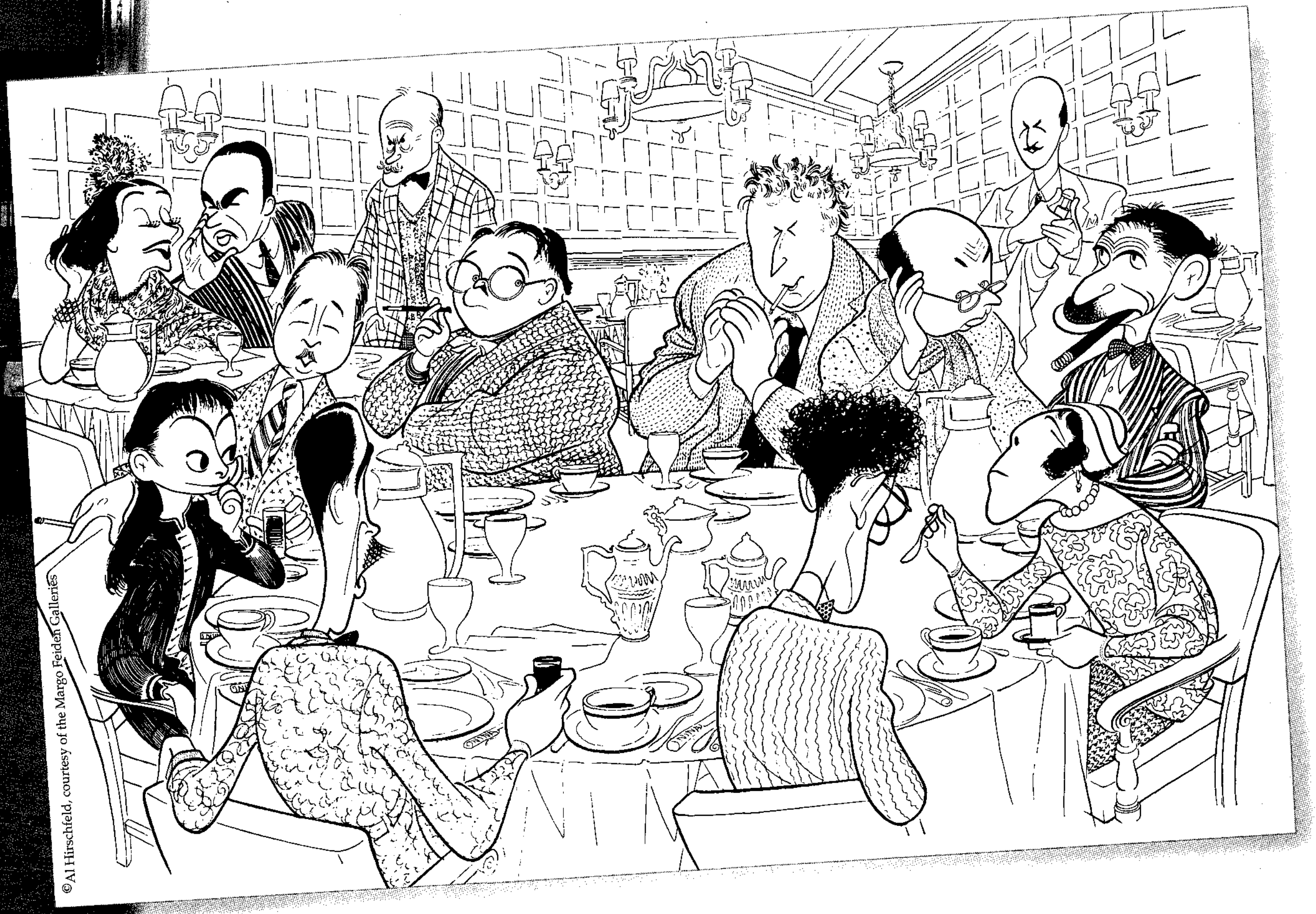
PHOTOGRAPH BY JAMES HAMILTON



GHOSTS

Why the Elegant, Bustling Algonquin Has Become the Bland Hotel

BY DAVID GRINSTEAD



©Al Hirschfeld, courtesy of the Margo Feiden Galleries

IN 1987, THE PLAYWRIGHT SIMON GRAY CALLED the Algonquin Hotel from London to see about reserving his old room for a few weeks. He was working on a new play, and—like many people in the theater—he'd always been superstitious about staying anywhere else. After all, his plays *Butley, Otherwise Engaged,*

and *Quartermaine's Terms* had had successful runs, and Gray had been at the Algonquin for them.

What's more, he *liked* the dusty old hotel on West 44th Street and found comfort in its magnificent oak-paneled lobby, its soft, worn armchairs, and its little rooms decorated with art from between the wars. The place never changed. Through the etched-glass doors, you entered the famously dowdy lobby; on your right was the tiny Blue Bar, straight ahead the front desk, and on your left—beyond the lobby's oak pillars—the Oak Room cabaret. If the waiters and clerks weren't exactly polished, they were friendly and knew who Gray was: a painfully polite man who didn't like fuss but also didn't like having to explain what he wanted. They took care of him at the Algonquin.

Gray had always made his reservations with one of the women in the upstairs warren of offices. One could tell by their voices that they were of a certain age. Motherly, bustling, and seemingly disorganized, they knew everything—when you'd visited last, which room you preferred, what kind of flowers you liked. This time, however, Gray was surprised when a man answered the phone.

"Hello," came a gruff voice.

"Hello, this is Simon Gray in London. I'd like my usual room." Gray didn't recognize the clerk's accent, but he did know it wasn't a New York one.

"Hello?" the man said, irritated. "I am very sorry, but we do not know who you *are*!" The clerk hung up, and Gray soon realized his home away from home had been sold and was changing.

On trips from Chicago, Studs Terkel often visited the Algonquin's Blue Bar and relaxed in the lobby. The older waiters and bellmen knew Terkel was important. When he arrived, they bustled around and whispered to the staffers installed by the new owners. "Who is this Studs Terkel, anyway?" said one of them. "Is he supposed to be someone?"

During one glittering holiday season in 1985, Sir Alec Guinness and Jerry Hall, Catherine Deneuve and Liv Ullmann, Leonard Cohen, Ella Fitzgerald, Kurt Vonnegut Jr., Jeremy Irons, and Eudora Welty (who has been visiting the Algonquin for decades) stayed at the cozy hotel. Academics, British correspondents, German film critics, and Southerners were also drawn to the Algonquin, one of the few warm places in the cold North.

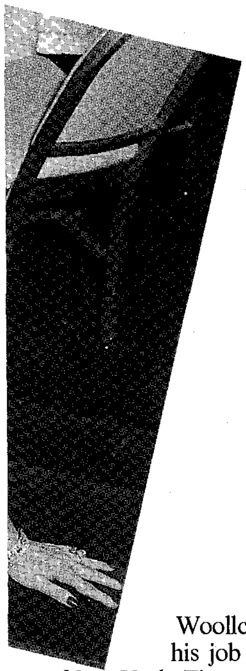
But as a rule, celebrities don't stay at the Algonquin anymore. It isn't the zany, eccentric hideaway that was a perfect roost for the Marx Brothers in between comedies like *A Night at the Opera* and *A Day at the Races*. In better days, you could see Dorothy Parker sitting in the Rose Room at the Round Table (doing her savage play-by-play), Tallulah Bankhead, Edmund Wilson, Laurence Olivier, John Updike, the Clash, and Duran Duran. Times have changed, of course, and so has the hotel.

IN JUNE 1987, OWNER BEN BODNE, WHO had nurtured the eccentric place for four decades, sold the 165-room Algonquin to the Aoki Corporation, a Japanese company that operated modern resort hotels. Aoki's officers tried to make the Algonquin rational and efficient. Instead, they created a farce: The lights failed, alarms went off, the heat died in the dead of winter. Many celebrities found more suitable arrangements. In fact, if you go to the Algonquin these days for conversation, you'll probably have one with a shoe salesman from Kansas City. The Algonquin, which will be 90 next month, offered $90 packages earlier this year, but its new owners have no special events planned.

The celebrated Algonquin owes its place in the history of theater, literature, and bon

Photographs: top left, Culver Pictures; center top, center bottom, top right, the Bettmann Archive (3); bottom right, bottom left, Archive Photos (2).

THE GANG WAS ALL THERE: James Thurber (clockwise from top left), Dorothy Parker, John Updike, Tallulah Bankhead, Edmund Wilson, and Laurence Olivier.



mots to its first owner, hotelier Frank Case. A desk clerk who wanted to write, Case had a vision of what would make an interesting "house." During World War I, he leased the rose-brick-and-gray-stone Puritan Hotel at 59 West 44th Street and welcomed actors and writers. He even extended credit to some of them, like John Barrymore and Parker. In Al Hirschfeld's famous cartoon portrait of the Round Table, the mustachioed Case—urbane and well groomed—is shown holding a cocktail shaker. He eventually realized his writing dream by publishing an Algonquin cookbook and *Tales of a Wayward Inn.*

The members of the Round Table first assembled in 1919 at a lunch celebrating the return of Sergeant Alexander Woollcott from World War I to his job as a drama critic of the New York *Times*. It met regularly during the twenties, and its members—Parker, Bankhead, and other bitchy-wit types among them—tossed off funny lines that Franklin P. Adams ran in his column in the New York *World*. In the thirties, the members went on to success in Hollywood, to despair in alcoholism, or both. Brendan Gill, who came along a few years afterward, described the group as "an exercise in self-promotion." Composer David Diamond, who knew all of them, admired Parker but points out that she "wasn't funny in person. She was often drunk and morose." Despite characters like these, Case managed to run a friendly, civilized house, with employees who lavished quiet attention on all the small details.

In 1946, Ben Bodne, who died this past May, bought the hotel from Case's family for $1 million. In Charleston, South Carolina, Bodne had made his fortune selling oil during World War II, and he had a commanding mane of white hair, fierce gray-blue eyes, a nose that looked as if it had stopped a stiff punch, and a barrel-chested, combative stance. He barked at waiters and managers alike, often within earshot of the guests. Nonetheless, Bodne was thorough, shrewd, and far-sighted. "Bodne knows where every stud is in this building. Every pipe. Every box," said one hotel veteran at the time. "He misses nothing."

According to Andrew Anspach, Bodne's son-in-law and the hotel's managing director for three decades, "The public and press howled when this outsider [Bodne] bought their cherished hotel. Not that any of them offered to buy it from Case. They called Bodne a philistine. People stayed away—for a while. Then it again became the place to be." Yale-educated and trained as a lawyer, Anspach is a New Yorker who was raised to love the theater. He is credited with bringing in luminaries like Olivier, Joan Plowright, and the Angry Young Men (like John Osborne and Alan Sillitoe) and with cosseting other greats like James Thurber.

Anspach also attracted staffers who understood the guests and knew what the hotel was about. Many front-desk clerks worked in the arts—one showed his photographs at the O. K. Harris gallery, another wrote plays (featuring the guests), a third was an actor who had a walk-on part in the movie *Reversal of Fortune* and roles in several plays. The bartenders included a painter, a poet affiliated with the St. Mark's Poetry Project, and a few writers—which, during the eighties, is how I got there. I was working on a novel and needed a night job. In the interview, Anspach told me, "I don't want prostitutes in the bar. Don't let people drink too much, and don't let them annoy others. Guide people away from conflict." His sensibilities made the place immensely civil.

HOTEL
HOTEL ALGONQUIN
BAR RESTAURANT BAR
RESTAURANT
ALGONQUIN
COCKTAIL LOUNGE BAR

The new alarm went off when it wanted to. There was no water for hours at a time.

FORTUNATELY FOR EVERYONE, THE CIVILITY never bordered on the monotonous. The newsstand operator, Harry Celentano, would get tickets quickly for any Broadway show, and he was known for his outspoken views—which he'd express to anyone willing to listen. The members of the Bodne family had frequent public scenes, yelling at one another in the lobby, and screaming into the house phones if they needed to quarrel long-distance. Legend has it that one attacked another in the dining room once, and the wounded Bodne ran through the lobby holding up her arm and shrieking, "He bit me! He bit me!"

The waiters were definitely not the smooth young experts who worked at places like the Union Square Cafe. Most of them were old, crusty, and Greek. Reviewer Seymour Britchky once wrote, "Some of the [Algonquin] waiters are so incompetent they arouse your sympathy before they outrage you." But the guests knew the waiters meant well, and they made the place human, if not refined.

Whenever a guest checked in, he got the card he'd used before—which meant if he'd been visiting for years, he'd see his archival signatures stacked on the page. The clerks didn't ask for cash or a credit card up front, and checkout time was 3 P.M. Somehow, the house rarely lost money with this arrangement. Members of the Harvard Club, down the street, could charge rooms and food on their club account, and the hotel allowed house regulars to run a tab as well.

The Algonquin was jammed during the eighties. The dining rooms had two or three seatings for each meal, the Oak Room cabaret was full just about every night, and occupancy ran around 90 percent, one of the highest rates in the city. And the hotel sat on prime property while new office buildings mushroomed around it.

Buyers kept calling Bodne and making offers. He flew to London on the Concorde and came back the same day. Next, he talked with a group from Texas. The Tax Reform Act of 1986 gave him a great incentive to sell, and by Christmas most of us suspected he'd done just that. We had what was almost incontrovertible proof: The house began putting out cheaper bar nuts.

With the help of the New York *Times*, which quoted his denials at length, Bodne managed to conceal the sale for months. One friend, Joseph Freedman, said, "He regretted it and tried to get it back." Bodne had gotten $29 million. Brendan Gill, another Bodne friend, said, "If I'd sold something for $30 million or so, I'm sure I'd say I regretted it, too, but no one's given me that opportunity."

Finally, in June, Bodne announced

Photograph by the Bettmann Archive.

the sale—with a memo posted on the wall by the clock where we punched in—and we met our foreign overlords: polite, remote Japanese men who handled the finances, and several Westerners with mustaches who were to oversee the day-to-day operation of the hotel. We had been bought by Aoki Corporation, a $3-billion construction, real-estate, and hotel firm headed by Hiroyoshi Aoki, the youthful son of the company's founder. The Algonquin would be operated by an Aoki subsidiary, Caesar Park International, Inc., which ran modern resort hotels in Latin America. (Hiroyoshi Aoki went on to buy a stake in the Beverly Wilshire hotel, then the Westin hotel chain, and is the man responsible for selling the Plaza to Donald Trump.)

ACCIDENTAL TOURISTS: Simon Gray (clockwise from top left), Studs Terkel, Eudora Welty, and Catherine Deneuve.

BODNE HAD OPERATED the place with two managers—Caesar Park brought in a handful. As the gaffes multiplied, it soon became apparent that several managers would never work as well as one. One of the new overseers gawked at Colleen Dewhurst, whom he'd heard was a living treasure, and—within hearing range of the star—blurted, "She's old!" Another froze when a lunatic off the street caused a scene in the lobby. Another couldn't keep the bars supplied with scotch or vodka but kept plenty of South American aguardiente on hand.

One worker, hired by Caesar Park without scrutiny, walked off one day with the weekend cash drop—at least $10,000—which made the new managers both angry and defensive. Another of Caesar Park's new hires regularly lounged around with the coat of his uniform open, drank soda from a bottle, and grabbed his crotch to compliment women who passed by. Once, he was so caught up in these activities that he ignored Eudora Welty, leaving the frail writer to take care of herself and her luggage. After he grabbed the breasts of another new employee, her husband showed up waving a knife. Ben Bodne, who continued to live upstairs, would stroll quickly through the lobby on his way out, furious at what he saw.

Meanwhile, the city and the hotel's insurance companies pounced on the new owners, requiring better wiring, plumbing, and alarms. Construction crews created dust and made noise. Electrical wires were literally crossed. The lights failed. The new alarm went off when it wanted to. Employees and guests ran around in an uproar. Often, there was no water.

The Algonquin was designated a landmark, which meant Aoki couldn't tear the building down and put up an office tower—if, indeed, that's what he had in mind. Long-term guests said they didn't like the confusion, the lack of recognition, the stupid answers, the new 1 P.M. checkout time, and the security guards, who seemed jarringly out of place surveying the lobby. Ella Fitzgerald and Leonard Cohen were the first absentees I noticed.

In the meantime, across the street, Ian Schrager and Steve Rubell were renovating the Royalton, aiming to make it "the Algonquin of the nineties," and began picking up glossy guests and diners—names from the nearby Condé Nast building, directors Tim Burton and David Lynch, actor John Malkovich, comedian Sandra Bernhard. The Clash and other British talents migrated to the Mayflower. Writers Edna O'Brien and D. L. Coburn (who won a Pulitzer Prize for *The Gin Game*) went to the Wyndham, which already had a sizable following of actors.

BY 1988, CAESAR PARK EXECUTIVES realized something was amiss and hired several new staffers and managers. One manager stood in the lobby and told Betty Smith, who had been Andrew Anspach's assistant, "This is dull. I want flowers! I want it to be light! Like the hotels on the Upper East Side!" He also didn't like to see waiters, bartenders, and bellmen greeting and hugging the guests who had been coming to the Algonquin for years. He issued a memo telling us to stop.

The hotel no longer seemed interested in the Oak Room's Julie Wilson, acknowledged to be one of the great interpreters of American song. Christopher Mason (who sang lyrics featuring the names of many of the beautiful people on the East Side), Liliane Montevecchi (who sang music-hall numbers to a nearly empty room and once fell off the dais), and similar acts were brought in. If a performer bombed, management reasoned, it was because the guests didn't understand style.

Photographs: top left, Beryl Gray; top right, bottom left, Archive Photos; bottom right, NYT Pictures.

The waiters' short white cotton jackets were replaced with pretentious and impractical coats—long gold-braided ones that swept things off the tables and into guests' laps. The Blue Bar, where I worked, was "depressing," one manager said. Caesar Park, he told me, wanted to build a bigger, longer bar that could serve more people and make more money, especially during the theater rush.

A funny little room planned by a theatrical-set designer, the Blue Bar had a mirror that framed the bartender and gave people something to watch. The mahogany paneling was hung with James Thurber drawings. Charles Laughton and Alec Wilder had spent hours there. I served Eunice Kennedy Shriver, British lords, and just about every writer from Maya Angelou to Kurt Vonnegut. Actors and other famous faces hid behind a column or in an alcove away from the door. The Blue Bar was a place to be seen and not seen.

The move to renovate the venerable bar raised the ire of many fans. When those who loved the quirky room heard it might be closed, they began asking questions. Dick Cavett quizzed me on what was happening and asked what he could do to help. Simon Gray, the BBC's Alan Hart, and several *Daily Telegraph* staffers tried to talk one manager out of changing the bar and came away shaking their heads.

One employee heard that Caesar Park had already written off the Algonquin's longtime supporters, reasoning that they'd all soon die off, like dinosaurs, or that they'd already stopped patronizing the hotel. Whatever the case, staffers believed Caesar Park executives were determined to attract a fresh clientele. The venerable history of the Algonquin, it seemed, was coming to a close.

DURING REMODELING, WHEN THE lobby resembled Beirut, paneling was ripped off and scaffolding installed. Potted palms were put in the northwest corner, where Edmund Wilson used to drink, and snickering staffers were told to call it the Garden. Bodne walked by and barked, "This used to be a fine hotel!"

What seemed to be changing, more than the wood and plaster, was the personality of the place. The charm of gifted hoteliers like Case and Anspach was giving way to the harried management of a foreign chain. Harry, the newsstand operator—who had, to be sure, said several impolitic things about Pearl Harbor Day—was disposed of, and management tried to fire Nick Pappas, a steely waiter from the mountains of Greece. Pappas, red-faced, pointed at the offending executive and said, "I will see *you* go!"

One source told me that the renovations were costing a fortune and that Caesar Park seemed to be gambling on a brilliant success in the fall. It was at about this time, the late summer of 1989, that a hush settled over the hotel—perhaps the nervous quiet before battle. Hiroyoshi Aoki brought in the board of Westin Hotels, his other hotel chain, for lunch. I tended bar. The board members looked at the suite's framed *Playbill* covers, and one of them announced, "This hotel had something to do with the theater."

Within a few weeks, the newly decorated hotel was unveiled, along with a new menu and a new room to replace the Blue Bar. The dining room, now in pearl gray and salmon pink, featured "gourmet London food," with delicacies like "warmed duck's liver in a cabbage purse" and trifle. The new bar, off the Chinese Room cabaret—where playwright Charles MacArthur had courted Helen Hayes—was a narrow box of varnished oak and stainless steel called the Pub. Kathy Hodges, who occasionally entertained business clients at the Algonquin, took one look and said, "This will never do. It looks like a new country club in the Midwest." One critic called it "depressing rumpus-room décor." The Pub (now called the Blue Bar again) never attracted a crowd.

HOTEL
HOTEL ALGONQUIN
BAR – RESTAURANT – BAR
RESTAURANT
ALGONQUIN
COCKTAIL LOUNGE – BAR

"This will never do," said one customer. "It looks like a new country club in the Midwest."

No one went into the dining room, either. The colors were too precious, and the London menu, gourmet or not, interested no one. "Why would I want to have English food in New York?" one British guest asked. "I don't even like it in London!"

By mid-November, the hotel should have been crowded and flush with cash. Instead, it appeared to be in trouble. Few guests wanted to stay upstairs in the dust and noise, and few wanted to eat or drink downstairs (particularly in freezing weather, since there was a gaping hole in a wall where an old exhaust pipe had been). The dining room didn't offer English beef or even warmed duck's liver anymore. "Tell them we have veal," one manager blithely told waiters. Before the manager left for good, waiter Nick Pappas walked up to him, bared his teeth, and said, "I am seeing *you* go."

One Sunday in January, the kitchen had nothing but eggs. John Lindsay came in for supper and asked for everything else, but the captain persuaded him to try an omelet. On his way out, the courtly Lindsay smiled at two women and said, "I recommend the omelet." Two days later, he was rushed to the hospital with a circulatory problem.

Managers came and went as the renovations continued. A few loyal guests, like London publisher Tony Robinson, returned. "They did a marvelous job remodeling," Robinson said. "The wood's polished, the carpets are new, but it's like Lenin's corpse. It's so perfect and lifeless." One bellman who's been there for decades said simply, "The heart's gone out of it."

This past January, Caesar Park handed many of the hotel's operating tasks over to Westin Hotels and Resorts. A spokeswoman for the Algonquin wouldn't talk about the many changes and glitches at the hotel but defended the actions of the Aoki Corporation: "We consider that we have had steady progress and that the overall effect has been happy. . . . No one here," she added, "wants to forget the memory of the Algonquin."

I left my job at the Algonquin when the Blue Bar closed, and I signed on at the Four Seasons. One summer weeknight at 9 P.M., I returned. The dining room was empty, and six people drank in the lobby. The place did look less oppressive, and Westin had provided attractive uniforms for the staff.

"Eudora Welty's the only one who still stays here," said a clerk I knew. "She's old and doesn't want to change. None of the others come here anymore. I don't know where they went."

The spokeswoman insisted that the occupancy rate was 85 percent. She also gave me a long list of celebrities who still patronized the Algonquin and its restaurant and bars, including Joan Rivers, Tony Randall, Maya Angelou, Norman Mailer, director Costa-Gavras, Donald Pleasance, and Civil War historian Shelby Foote. Other names provided by the hotel include Jacqueline Onassis, John F. Kennedy Jr., and Dustin Hoffman. The night I was there, however, none of them were around. All the pixie dust had settled out of the air.

Only one drinker was in the bar, a young man from New Jersey who was staying in town for a sales meeting the next day. He overheard me reminiscing with the bartender. "This place used to be famous, didn't it?" he said. ▬

Photograph by the Bettmann Archive.

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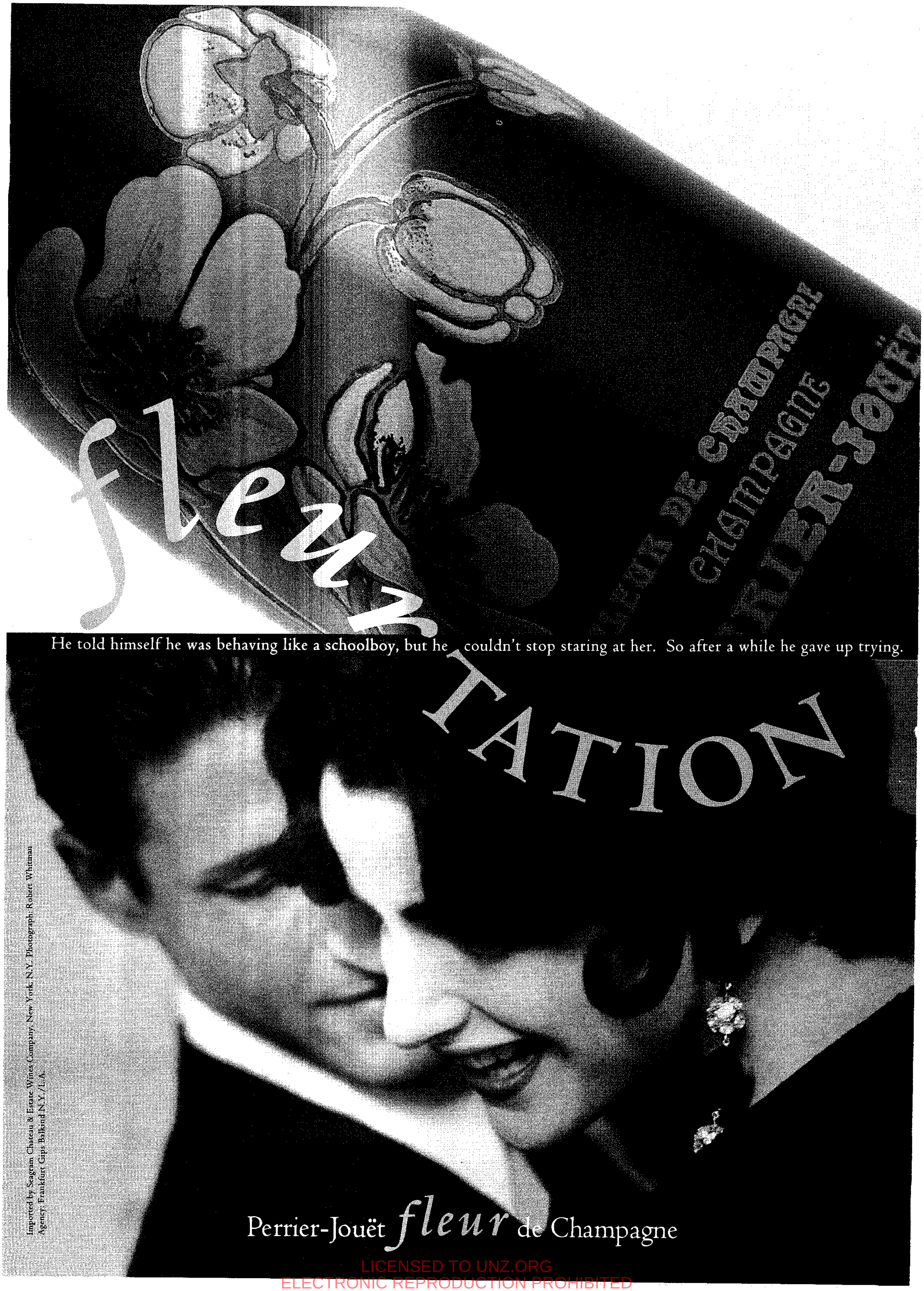

fleurTATION
FLEUR DE CHAMPAGNE
CHAMPAGNE
PERRIER-JOUËT

He told himself he was behaving like a schoolboy, but he couldn't stop staring at her. So after a while he gave up trying.

Perrier-Jouët *fleur* de Champagne

Imported by Seagram Chateau & Estate Wines Company, New York, N.Y. Photograph: Robert Whitman
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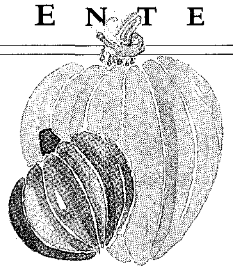


NEW TRADITIONS

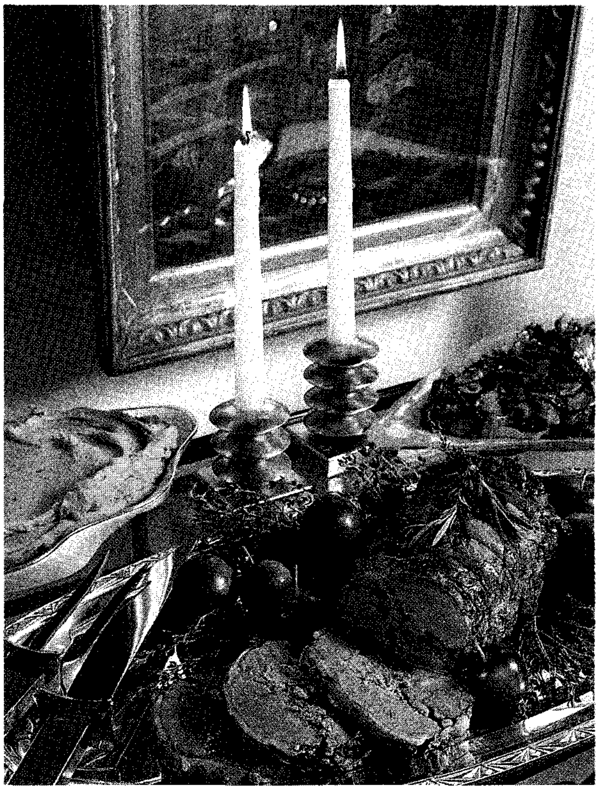
By Gillian Duffy

Photographed by Kari Haavisto

The times are changing—in Washington, at Buckingham Palace, even on the kitchen table. This holiday season, you can say good-bye to turkey and all that. Home cooks and restaurant chefs are in search of brave new culinary worlds, something completely different. From a gutsy Brazilian lunch to an *haute* vegetable buffet (recipes, page 72), five of the city's top chefs have turned the unexpected into a welcome surprise.

Stylist: Peter Frank
Food Styling: Rick Ellis & Associates
Text: Richard David Story
Recipe Tester: Rodney Madden

Illustrated by Robbin Gourley



Geoffrey Zakarian's turmeric-roasted lamb.

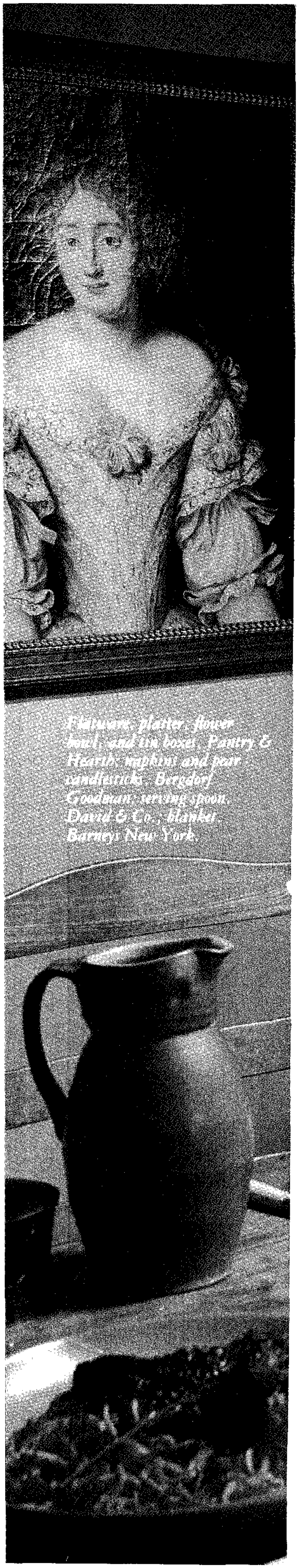
CHOP ART

A hearty and healthy country supper

THIS DINNER FOR SIX FROM AUREOLE'S CHARLES PALMER IS SO FULL OF FLAVOR THAT YOU'D NEVER GUESS IT WASN'T LOADED WITH CHOLESTEROL AND CALORIES, TOO. AFTER A HEARTY LEEK-POTATO-AND-WATERCRESS SOUP, YOU'LL BE READY FOR THE BIG-TIME FLAVORS OF A PEPPERED VENISON CHOP AND WARM RED CABBAGE SLAW WITH CELERY ROOT, RAISINS, AND CARROTS. FOR DESSERT? A LUSCIOUS PEAR POACHED IN RIESLING WITH STAR ANISE—SIMPLICITY ITSELF.

CHARLES PALMER
(Aureole)
LOW-FAT DINNER FOR 6

Leek-potato-and-watercress soup • Wild-mushroom-and-eggplant lasagna
Seared peppered venison chops with red cabbage slaw
Fingerling potatoes with chives
Riesling-poached pears with star anise

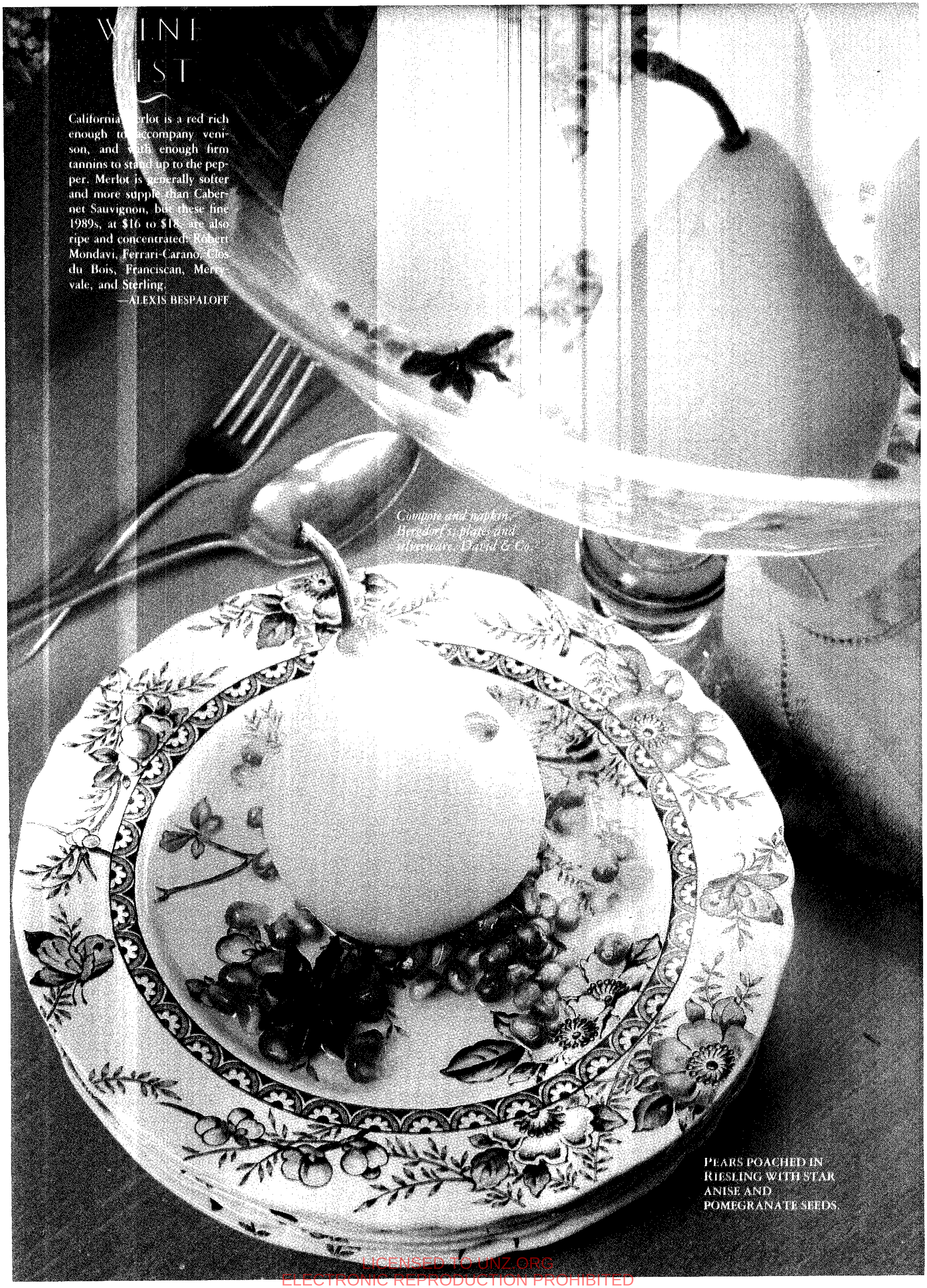


Flatware, platter, flower bowl, and tin boxes, Pantry & Hearth; napkins and pear candlesticks, Bergdorf Goodman; serving spoon, David & Co.; blanket, Barneys New York.

Photographed at decorator Mary Gilliatt's Dutchess County country house.

Plate and pitcher, Portico; water glass, Wolfman-Gold & Good Company; wine glass, Keesal & Mathews. Flowers by VSF.

SEARED PEPPERED VENISON CHOP WITH RED CABBAGE SLAW.



WINE LIST

California Merlot is a red rich enough to accompany venison, and with enough firm tannins to stand up to the pepper. Merlot is generally softer and more supple than Cabernet Sauvignon, but these fine 1989s, at $16 to $18, are also ripe and concentrated: Robert Mondavi, Ferrari-Carano, Clos du Bois, Franciscan, Merryvale, and Sterling.

—ALEXIS BESPALOFF

Compote and napkin, Bergdorf's; plates and silverware, David & Co.

PEARS POACHED IN RIESLING WITH STAR ANISE AND POMEGRANATE SEEDS.

SALMON STAKE

A sumptuous dinner in high city style

Geoffrey Zakarian, chef at "44" in the Royalton, suggests starting things off with homemade gravlax—salmon that's been cured (for a couple of days in advance) with chamomile, then served with peppered toast and a few choice greens. An elegant and unusual boneless saddle of lamb roasted with turmeric, fresh herbs, and pine nuts is perfect alongside a purée of yams and tangy lemon-braised escarole. Top things off with a truly marvelous confection of raspberries and yogurt, sandwiched between simple-to-prepare wonton crisps.

GEOFFREY ZAKARIAN
("44")

FESTIVE DINNER FOR 6

Chamomile-cured salmon with peppered toast and salad
~
Turmeric-roasted saddle of lamb with fresh herbs and pine nuts
~
Yams with allspice • Lemon-braised escarole
~
Raspberry-and-yogurt crisp

Plate, wine glass, salt and pepper shakers, and vase, Barneys.

CHAMOMILE-CURED SALMON WITH PEPPERED TOAST.

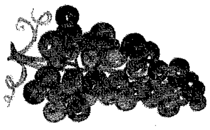
Photographed in Christopher and Amy Levin's Manhattan apartment.

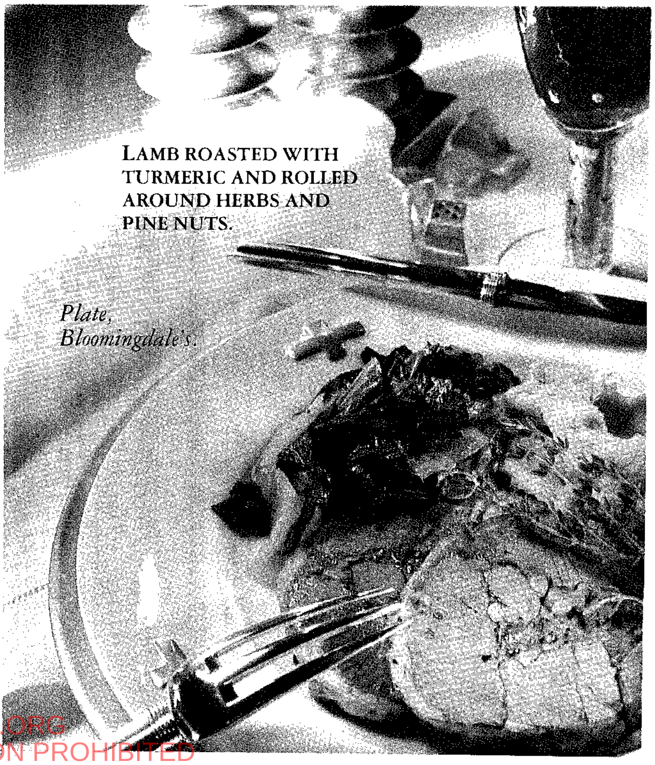
Chargers and flatware, Puiforcat; napkins, ABC Carpet & Home; napkin rings, Zona; candle holders, Henri Bendel; champagne flutes, Keesal & Mathews; curtain fabric, F. Schumacher & Co. Larger painting by Brenda Zlamany.

WINE LIST

The unusually seasoned salmon calls for a wine that is both elegant and refreshing—champagne is an obvious choice, and always welcome as the first wine of the evening. Try a traditional French nonvintage Brut from such firms as Mumm, Moët & Chandon, Piper-Heidsieck, Roederer, or Taittinger, at $20 to $30; or look for their California labels at about half the price—Mumm's Cuvée Napa, Domaine Chandon, Piper-Sonoma, Roederer Estate, or Domaine Carneros.

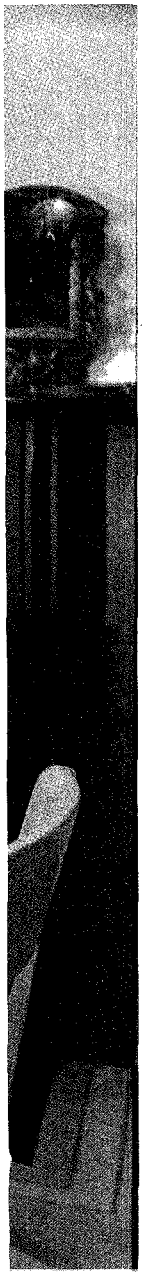
The classic accompaniment to lamb is red Bordeaux, and the herbs call for a young, firm vintage with enough structure and puckerish tannins to balance the texture of the meat. Both 1986 and 1988 fit the bill, and such Médoc châteaux as Cantemerle, Grand-Puy-Lacoste, La Lagune, Léoville-Barton, Prieuré-Lichine, and Talbot can be found for $18 to $25. —ALEXIS BESPALOFF





LAMB ROASTED WITH TURMERIC AND ROLLED AROUND HERBS AND PINE NUTS.

Plate, Bloomingdale's.



RASPBERRY-AND-YOGURT CRISP DRIZZLED WITH HONEY.

[illegible] and glass,
Barneys.

THE RIO THING

Exotic flavors for a fall weekend

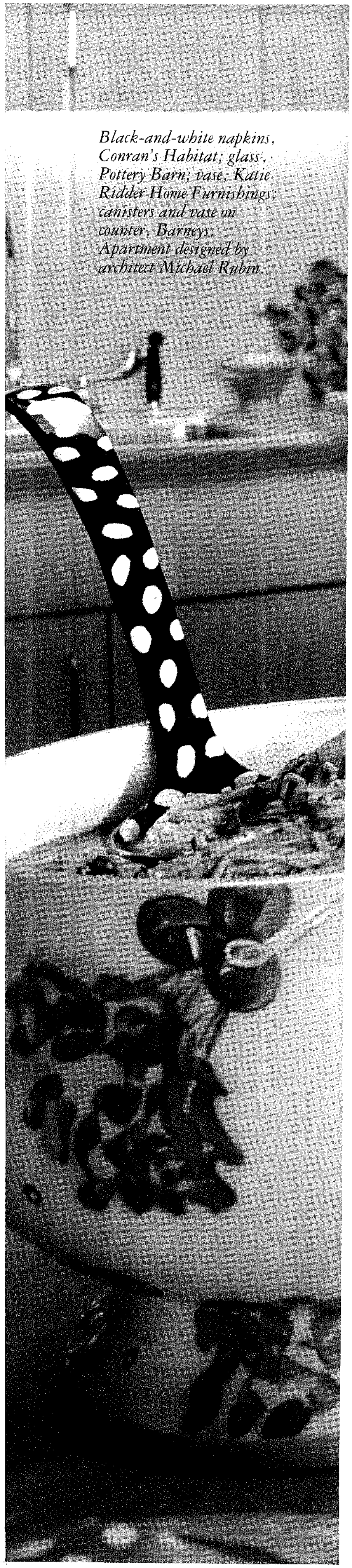
It's a little bit of Rio every night of the week at the lively new Banana Café. And thanks to chef Matthew Kenney's lunch for eight, you can bring Brazil even closer to home. Moqueca de peixe e camarao is a hearty seafood concoction of shrimp, codfish, and malagueta peppers. Serve the stew with a salad of hearts of palm and avocado in a beet vinaigrette, and you needn't feel guilty about indulging in a—what else?—banana-and-coconut trifle.

MATTHEW KENNEY
(Banana Café)
BRAZILIAN LUNCH FOR 8

Moqueca de peixe e camarao (shrimp-and-codfish stew with malagueta peppers)

Salad of hearts of palm and avocado with beet vinaigrette

Banana-coconut trifle



Black-and-white napkins, Conran's Habitat; glass, Pottery Barn; vase, Katie Ridder Home Furnishings; canisters and vase on counter, Barneys. Apartment designed by architect Michael Rubin.

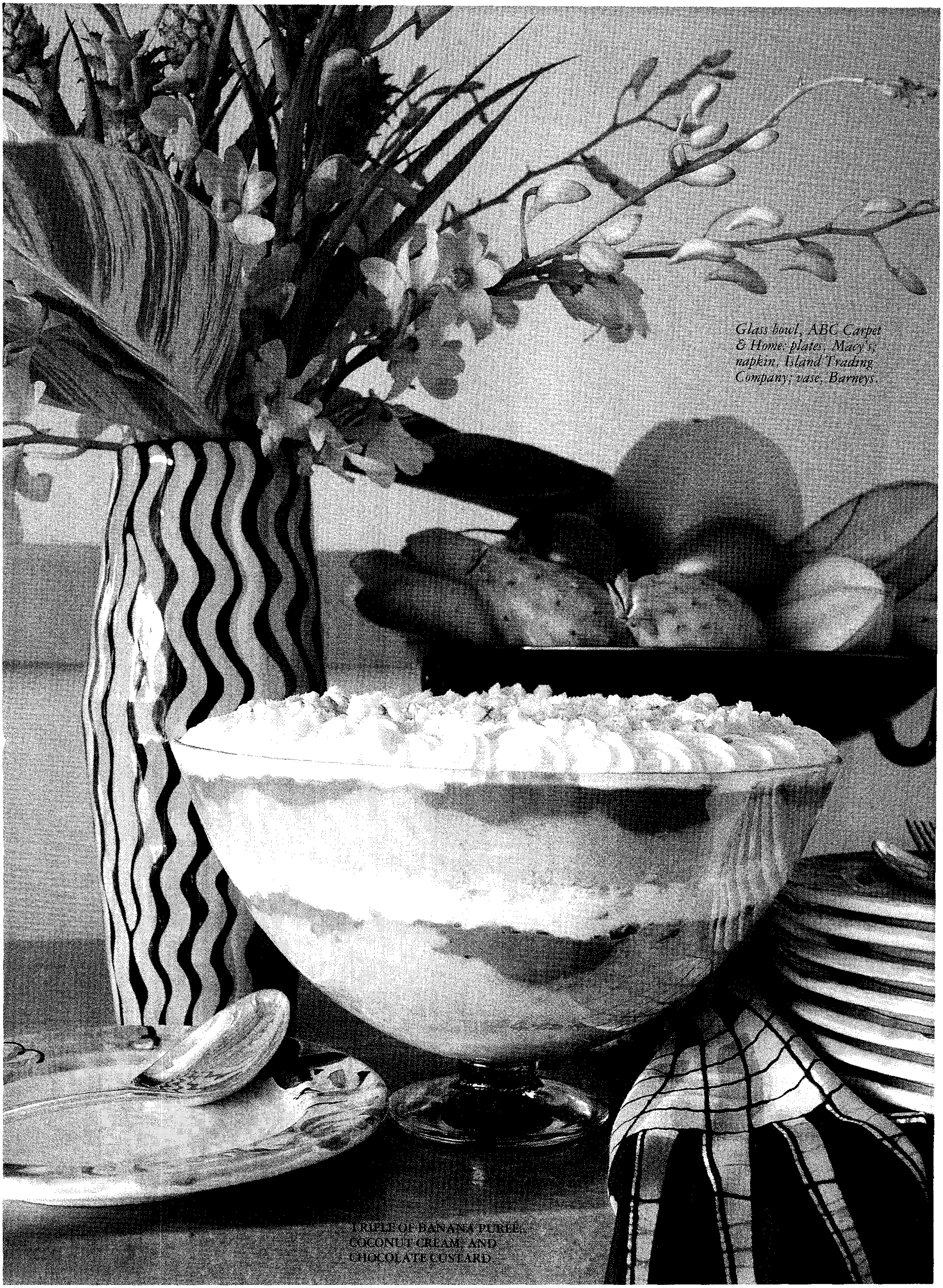
Tureen, ladle, bowls, and bread basket, Adrien Linford; flatware, Fortunoff; couscous dish and fruit bowl, Contemporary Porcelain.

SHRIMP-AND-COD STEW WITH MALAGUETA PEPPERS.

WINE LIST

Beer is a good accompaniment to a casual meal with bold flavors, but guests who prefer wine will appreciate a cold white, especially one with intense flavor. One possibility is an austerely dry Alsace Riesling, such as the 1989 of Trimbach ($10) or Hugel ($13). Or go for an assertive 1991 California Sauvignon Blanc with lively acidity, such as the Fumé Blancs of Murphy-Goode and Ferrari-Carano (about $11).

—ALEXIS BESPALOFF

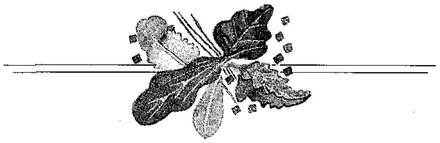


Glass bowl, ABC Carpet & Home; plates, Macy's; napkin, Island Trading Company; vase, Barneys.

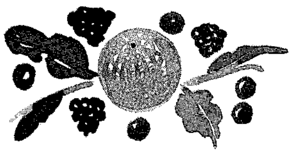
TRIFLE OF BANANA PUREE, COCONUT CREAM, AND CHOCOLATE CUSTARD.

THE CUTTING VEG

A crowd-pleasing garden of delights

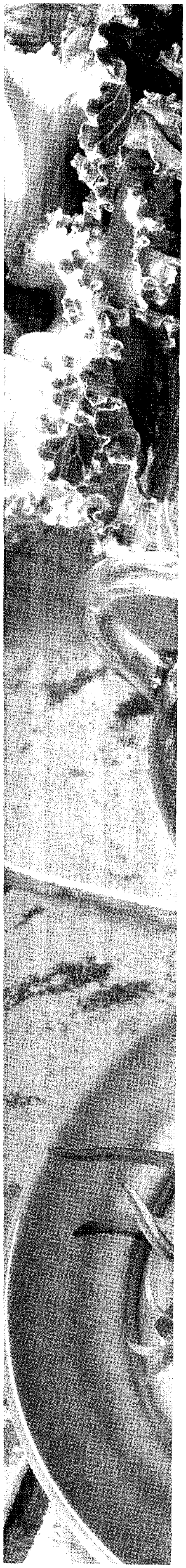


The buffet table may never be the same again. David Bouley and Marilyn Frobuccino have rejected the old familiar cheeses and pâtés in favor of a spread of vegetable dishes that's ever-so-healthful and oh-so-beautiful, whether it's Bouley's roasted-beet-and-goat-cheese terrine, his wheat tart with mesclun, or Frobuccino's colorful ratatouille polenta, the best of Piedmont and Provence in one easy dish.



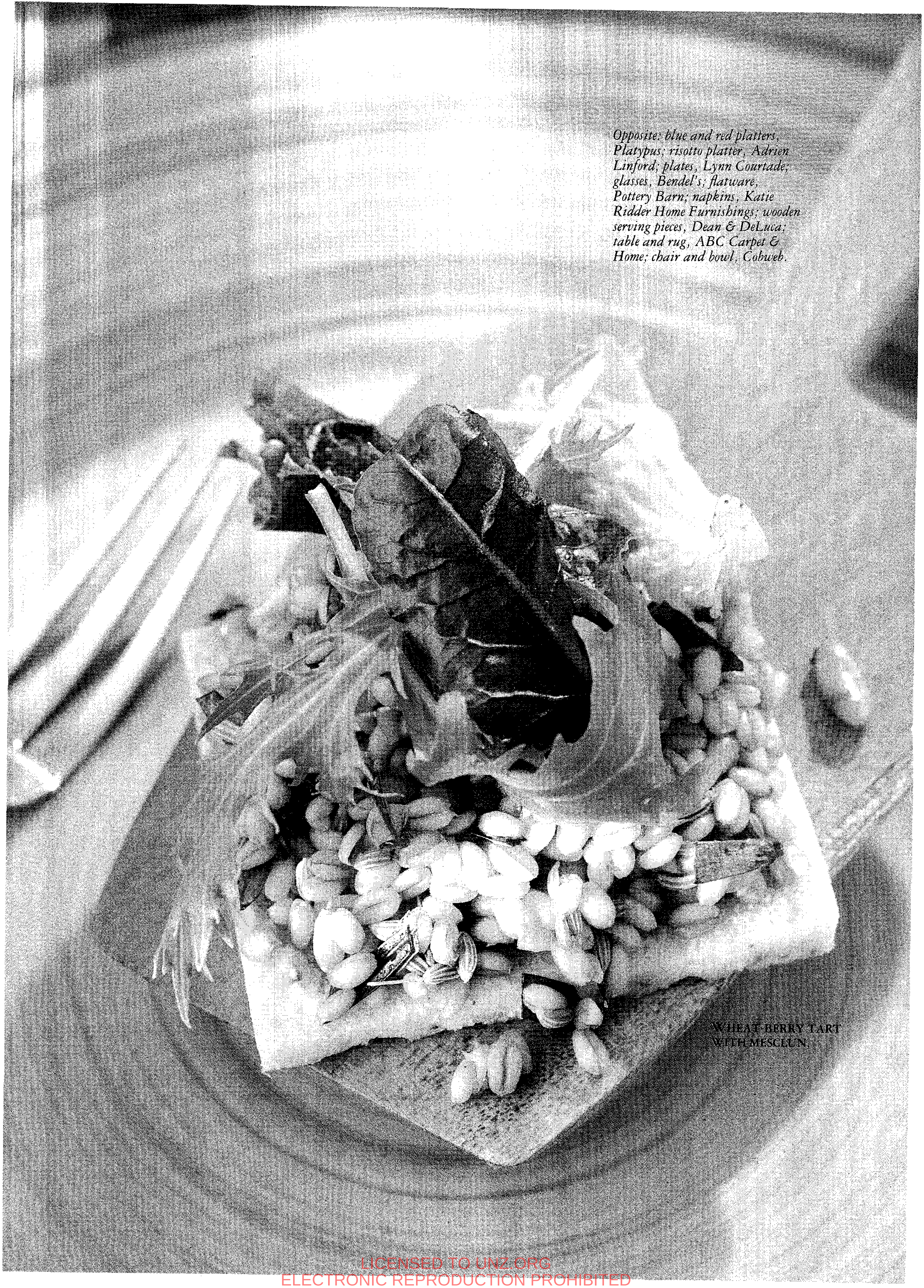
DAVID BOULEY *(Bouley)* *and*
MARILYN FROBUCCINO *(formerly of Mimosa)*
VEGETABLE BUFFET FOR 12

Eggplant tapénade with bruschetta • *Taramasalata with fresh vegetables (Marilyn Frobuccino)*
Roasted-beet-and-goat-cheese terrine (David Bouley) • *Ratatouille polenta (Marilyn Frobuccino)*
Artichoke-and-rose-turnip gratin with ricotta cheese and roasted-onion purée (David Bouley)
Vegetable risotto (Marilyn Frobuccino)
Fall wheat tart with fennel seed, toasted pine nuts, and mesclun salad (David Bouley)
Mulled berries with ice cream (Marilyn Frobuccino)



Plates, Adrien Linford; basket, ABC Carpet & Home.

BEET-AND-GOAT-CHEESE TERRINE.



Opposite: blue and red platters, Platypus; risotto platter, Adrien Linford; plates, Lynn Courtade; glasses, Bendel's; flatware, Pottery Barn; napkins, Katie Ridder Home Furnishings; wooden serving pieces, Dean & DeLuca; table and rug, ABC Carpet & Home; chair and bowl, Cobweb.

WHEAT-BERRY TART WITH MESCLUN.

CLOCKWISE FROM BOTTOM: RATATOUILLE POLENTA, TURNIP-AND-ARTICHOKE GRATIN, WHEAT-BERRY TART, AND VEGETABLE RISOTTO.

A buffet presents so many different flavors that it's best to offer your guests both red and white wines; these cost $8 to $11. Mâcon-Villages, from southern Burgundy, is dependable—look for the 1990 or 1991 from Louis Jadot, Paul Beaudet, and Georges Duboeuf, or the popular Mâcon-Lugny Les Charmes. For a pleasing California equivalent, try such 1990 or 1991 Chardonnays as Estancia, Hess Select, Fetzer Sundial, or Haywood Vintner's Select.

Young Beaujolais, with its appealing fruit, is an excellent all-purpose red—the 1991s from Brouilly are especially good: Château de La Chaize, Château des Tours, Sylvain Fessy, Joseph Drouhin, and Duboeuf. Chianti, with its brisk taste, is another possibility—good bottlings include 1991 Ruffino, 1990 Frescobaldi, and 1988 Brolio. —ALEXIS BESPALOFF

A selection of treats from The Herbal Pantry, *by Emilie Tolley and Chris Mead, and* An Edible Christmas, *by Irena Chalmers.*

SPICY LIME VINEGAR.

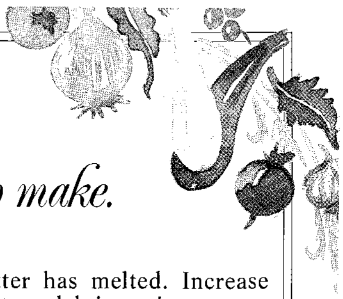
THAI OIL.

CRANBERRY-SAGE CHUTNEY.

CUPBOARD LOVE

The best gifts are those from the home and heart…

CASHEW-NUT BRITTLE.
PEPPERS IN OIL.
APRICOTS AND PRUNES IN BRANDY.
POPCORN HERBS.
PEAR-GINGER JAM.



. . . especially if they're good enough to eat. And whether simple or elaborate, these are easy to make.

PEAR-GINGER JAM

This spicy jam is equally delicious on toast or with meats.

½	**cup chopped fresh ginger**
2¼	**cups sugar**
3	**tablespoons white wine**
1	**tablespoon rum**
2½	**pounds pears, peeled, cored, and cut in quarters**

In a saucepan, combine ginger with ¼ cup sugar and the wine. Cook over medium heat until sugar has dissolved and liquid has evaporated. Stir in rum, and set aside.

In a non-aluminum saucepan, over high heat, cook remaining sugar in 2 cups water until sugar dissolves and syrup reaches 220 degrees on a candy thermometer. Add pears and ginger to syrup, reduce heat to medium, and cook, uncovered, for 1 hour, stirring occasionally, until jam thickens; skim off any foam. Spoon into sterilized jars, and seal. Will keep for 6 months.

POPCORN HERBS

An exciting salt substitute.

¼	**cup ground cumin**
1	**tablespoon cayenne, or to taste**
3	**tablespoons dried oregano**

Mix all ingredients well, and store in a covered jar.

SPICY LIME VINEGAR

This is wonderful in a chicken or fruit salad, as a marinade for chicken or lamb, or in a hollandaise for asparagus.

4	**sprigs mint**
1	**clove garlic**
Zest of 1 lime	
1	**tablespoon coriander seeds**
1	**quart white-wine vinegar**

Place all ingredients except vinegar in a large jar or bottle; pour in vinegar, cover, and set in a sunny window for 2 weeks, turning regularly. If you are planning to use vinegar immediately, there is no need to filter it. However, if you plan to keep it for more than a few months, strain out herbs by pouring vinegar through a coffee filter and into a clean bottle. Add 1 or 2 fresh mint sprigs.

THAI OIL

Use this to marinate or sauté chicken and beef or in cold beef or chicken salads.

3	**blades lemongrass**
2	**small stems basil**
4	**sprigs cilantro**
2	**sprigs mint**
1	**clove garlic**
1	**slice fresh ginger root ⅛ inch thick**
1	**quart peanut oil**

Mix ingredients in a bottle; make sure they are completely covered with oil, or mold will develop.

After 2 weeks, remove garlic (or it will overpower other flavors) and strain and remove herbs. Oils tend to become rancid once opened, and cannot be stored indefinitely like vinegars.

SHERRY PEPPERS

An old Bermuda favorite.

1	**cup small, fresh hot red peppers**
2	**cups medium-dry sherry**

Place peppers in a decorative cruet, and cover with sherry. Let stand, covered, for 2 weeks before using.

PEPPERS IN OIL

You can use mild or hot peppers, or a mixture.

2	**pounds assorted peppers**
Coarse salt	
6	**cloves garlic**
6	**sprigs mint**
12	**peppercorns**
1	**tablespoon salt**
Olive oil to cover	

Cut peppers in half lengthwise, and remove ribs and seeds. (If you are using hot peppers, wear gloves.) Dry peppers on a paper towel, then cut in strips. Place in a colander, sprinkle with coarse salt, and let drain overnight. Dry peppers again.

Mix peppers with garlic, mint, peppercorns, and salt. Pack into a large hot, sterilized jar, cover completely with oil, and seal immediately. Will keep in a cool place or refrigerator for 6 months. Makes 1½ to 2 pints.

CRANBERRY-SAGE CHUTNEY

This chutney is perfect with a holiday turkey and the turkey sandwiches that follow.

6	**cups cranberries**
1½	**cups sugar**
1	**unpeeled orange, chopped and seeded**
1	**cup orange juice**
1	**small onion, finely chopped**
¼	**cup raisins**
¼	**cup slivered almonds**
12	**dried dates, chopped**
¼	**cup chopped crystallized ginger**
½	**cup cider vinegar**
1	**teaspoon salt**
1	**teaspoon dry mustard**
3	**tablespoons chopped fresh sage or 1 tablespoon dried**

Place all ingredients except ⅔ of sage in a non-aluminum pan, and cook over medium-low heat, stirring, until sugar dissolves. Increase heat, and boil until berries pop and mixture thickens slightly, 5 to 10 minutes; add remaining sage.

Ladle into sterilized jars, wipe rims clean, and seal. This chutney will keep refrigerated for up to 6 months.

Recipes above adapted from The Herbal Pantry, *by Emelie Tolley and Chris Mead. Text © 1992 by Emelie Tolley by permission of Clarkson N. Potter.*

CASHEW-NUT BRITTLE

2	**cups sugar**
1	**cup light corn syrup**
2	**sticks unsalted butter**
3	**cups unsalted raw cashew nuts (available in most health-food stores), coarsely chopped**
2	**teaspoons baking soda**
1	**teaspoon vanilla extract**

Butter 2 baking sheets. Butter sides of a 3-quart saucepan, and add sugar, corn syrup, butter, and ½ cup water. Cook over low heat, stirring, until butter has melted. Increase heat, and bring mixture to a boil. Continue cooking over moderate heat, without stirring, until temperature reaches 275 degrees on a candy thermometer, 20 to 30 minutes.

Add cashews, and continue cooking until candy thermometer registers 295 degrees, 5 to 10 minutes more. Stir occasionally, if necessary.

Remove from heat, and immediately sift baking soda evenly over surface. (Be careful: Syrup will foam up.) Add vanilla, and stir to distribute soda and vanilla throughout mixture.

Pour at once onto prepared baking sheets. Tilt sheets to spread brittle about ½ inch thick; let cool until firm. Break brittle into pieces, and store in an airtight container. Makes about 2 pounds.

APRICOTS AND PRUNES IN BRANDY

This goes quite magically with ice cream.

1	**cup dried apricots, firmly packed**
1	**cup pitted prunes, firmly packed**
1	**cup sugar**
10	**whole cloves**
½	**cup brandy (more if needed)**

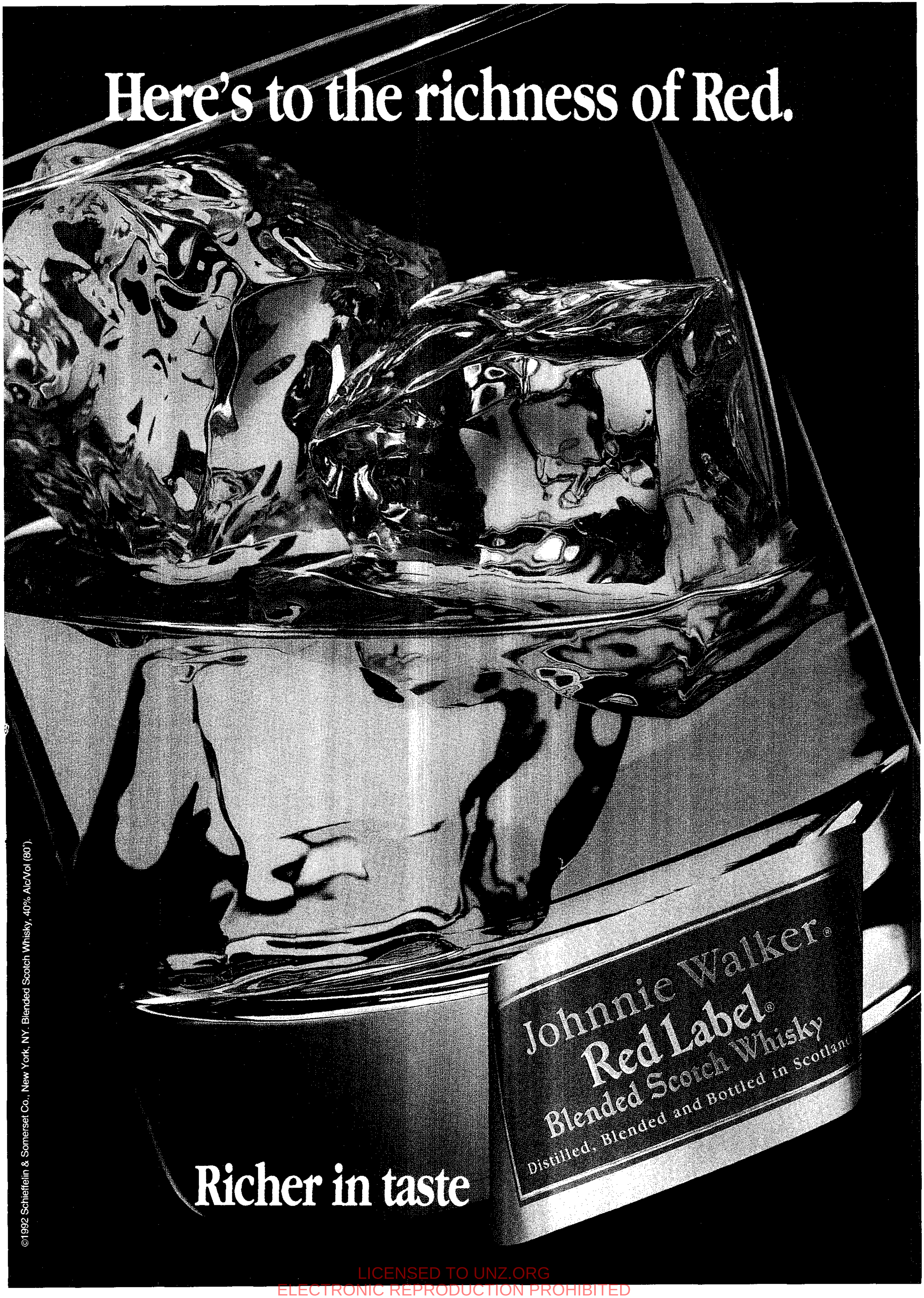
Place apricots and prunes in separate bowls. Cover with cold water, and let stand overnight.

Drain apricots, reserving 1 cup of liquid. Drain prunes, and discard liquid.

Put reserved apricot liquid, sugar, and cloves in a saucepan, and cook over moderate heat until sugar has dissolved. Increase heat to high, and boil until liquid is reduced to 1 cup. Add brandy, and remove from heat.

Arrange apricots and prunes in layers in hot sterilized jars. Carefully pour syrup into jars, adding more brandy if syrup doesn't cover fruit, and seal. Store for at least 3 weeks in a cool place before opening. Makes 2½ cups.

Recipes above adapted from An Edible Christmas, *© 1992 by Irena Chalmers, reprinted by permission of William Morrow & Company.*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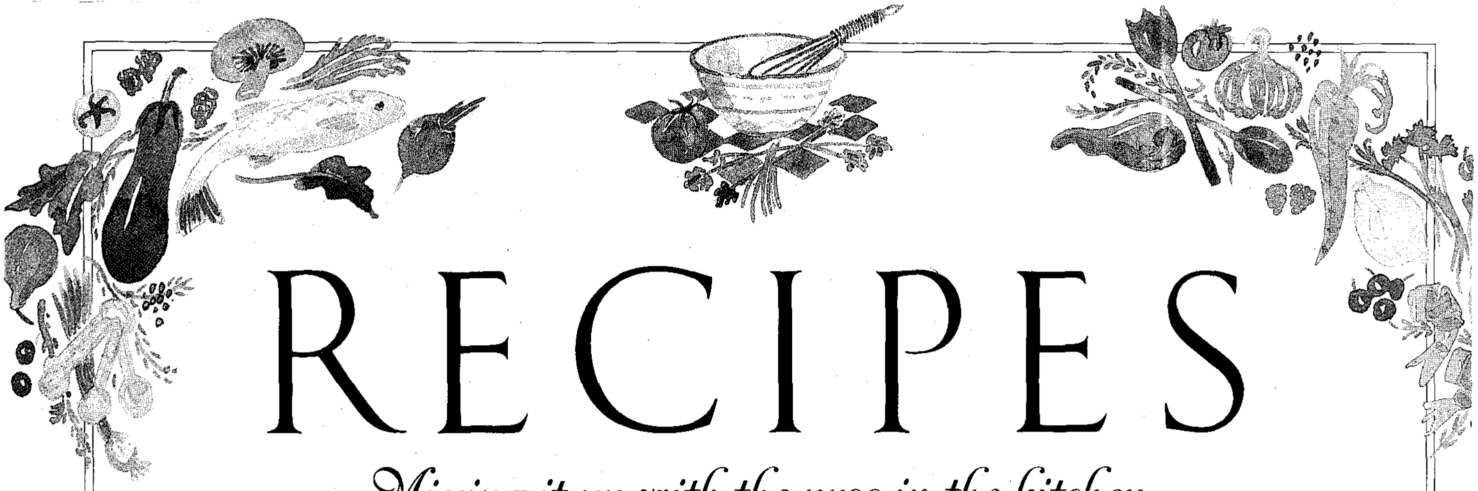


RECIPES

Mixing it up with the pros in the kitchen

AUREOLE

CHARLES PALMER

Low-Fat Dinner for 6

LEEK-POTATO-AND-WATERCRESS SOUP

2 tablespoons grape-seed oil or other light vegetable oil
4 to 5 leeks (about 10 ounces), white part only, split and cut in ½-inch dice
1½ pounds red bliss or fingerling potatoes, peeled and cut in ½-inch dice
1½ teaspoons sea salt
½ teaspoon freshly ground white pepper
½ teaspoon ground fennel seed
1 bay leaf
7 cups unsalted chicken broth
1 bunch (about 6 ounces) watercress, stems removed, chopped
Cracked black pepper
6 tablespoons coarsely grated Gruyère cheese (optional)

Heat oil in a 3-to-4-quart soup pot, and sauté leeks until slightly soft. Add potatoes, coating well with oil. Add salt, white pepper, fennel seed, and bay leaf, and sauté for 4 to 5 minutes. Add broth, and bring to a boil; skim foam. Reduce heat, and simmer, stirring occasionally, until potatoes are tender, 25 to 35 minutes. Remove bay leaf; adjust seasoning.

Just before serving, add watercress, bring to a boil, and stir to incorporate flavors. Sprinkle each bowl of soup with cracked black pepper and a tablespoonful of Gruyère; serve very hot.

PEPPERED VENISON CHOP ON RED CABBAGE SLAW.

SEARED PEPPERED VENISON CHOPS WITH RED CABBAGE SLAW

6 1-inch-thick venison rib chops, 4 to 6 ounces each
1 cup good red wine (such as Cabernet Sauvignon)
3 tablespoons balsamic vinegar
3 shallots, thinly sliced
1 tablespoon chopped fresh thyme
4 tablespoons coarse cracked black pepper
2 tablespoons safflower oil
Kosher salt
½ cup chicken stock
1 tablespoon chopped parsley
Red cabbage slaw (recipe below)

Trim chops of any excess fat or sinew, then put in a shallow pan so that they fit tightly together but lie flat.

Mix together wine, balsamic vinegar, shallots, thyme, 1 tablespoon cracked pepper, and 1 tablespoon oil; pour over chops, and refrigerate for 2 to 5 hours, turning occasionally.

Bring chops to room temperature, and remove from marinade. Strain marinade, reserving half of it for sauce. Pat chops dry on both sides, and coat liberally with remaining cracked pepper. Season with kosher salt.

In a very hot, nonstick sauté pan, heat remaining oil until almost smoking. Sear chops for 3 minutes on each side; drain on paper towels.

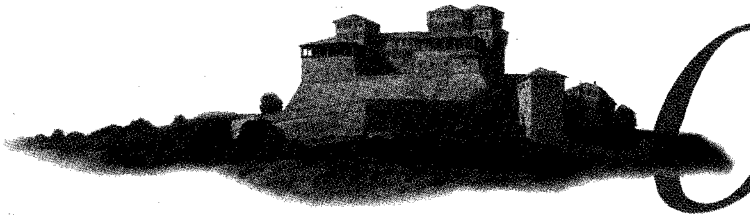
Discard excess fat in pan. Add reserved marinade to hot pan to deglaze, scraping bottom to dislodge any bits stuck to pan. Add stock to thin sauce. Just before serving, add parsley, and check seasoning. Spoon sauce on chops, and serve with red cabbage slaw.

RED CABBAGE SLAW

1½ pounds red cabbage, quartered, cored, and finely shredded
1 tablespoon safflower oil
1 medium red onion, peeled, halved, and thinly sliced
2 medium carrots, peeled and grated (about ¼ pound)
6 ounces celery root, peeled and cut in julienne
1 cup golden raisins
Juice and zest of 1 lemon
1 tablespoon celery seed
Salt and freshly cracked black peppercorns to taste

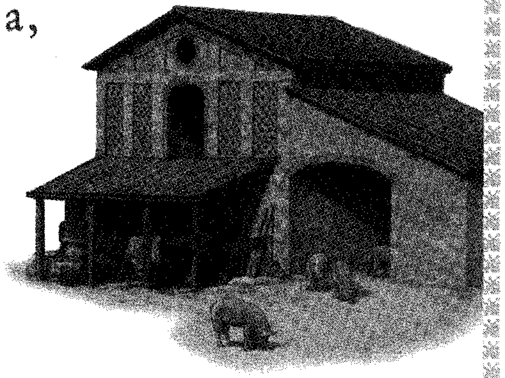
Steam shredded cabbage until it starts to soften, 5 to 8 minutes; set aside to cool.

Heat oil in a large nonstick sauté pan; add onions, and sauté for 2 minutes. Add carrots, celery root, and raisins, and sauté for 2 minutes more, tossing to mix thoroughly. Add lemon juice and zest, celery seed, steamed



Once upon a time,

in an Italian village called Parma,



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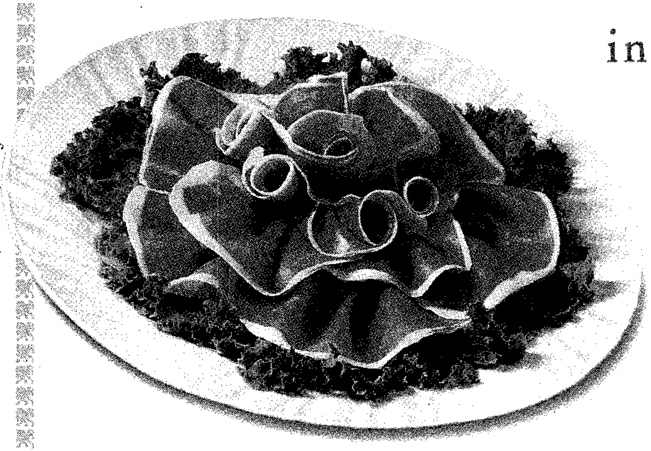

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Italian Ministry for Agriculture and Forest cabbage, salt, and pepper, and cook over medium heat for 10 minutes, stirring occasionally. Cabbage should be tender, but other vegetables should be a bit crisp. Adjust seasoning.

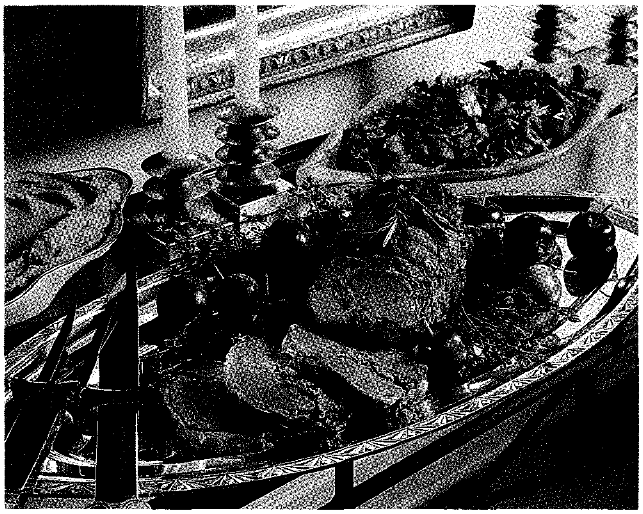
Divide warm cabbage among 6 plates; arrange chops on slaw, and spoon venison sauce over chops.

RIESLING-POACHED PEARS WITH STAR ANISE

6	**ripe bosc or comice pears**
1½	**cups sweet Riesling wine**
⅓	**cup good honey (raw if available)**
6	**pieces whole star anise**
3	**2-by-1-inch pieces lemon rind**
Seeds from 1 pomegranate	

Peel pears, and, using a melon baller, core out seeds from bottom, being careful not to destroy sides.

Put 1½ cups water and remaining ingredients except for pomegranate seeds in a saucepan, and bring to a boil. Add pears, bring back to a simmer, and cook until outside of pears becomes slightly translucent, 5 to 10 minutes, depending on ripeness. Remove to a serving dish, and let cool.



Turmeric-Roasted Lamb With Yams and Escarole.

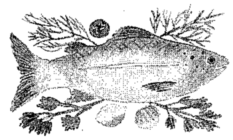
Simmer syrup in saucepan for 10 minutes, skimming foam; strain, and chill.

To serve, pour a spoonful of syrup over each pear, and sprinkle with a few pomegranate seeds.

RECIPES

''44''

GEOFFREY ZAKARIAN



Festive Dinner for 6

CHAMOMILE-CURED SALMON WITH PEPPERED TOAST

1	**small side salmon, skin on and tail end removed, cut in half**
¼	**cup dry sherry**
2	**cups curing salt (60 percent kosher salt and 40 percent brown sugar)**
½	**cup chamomile-tea leaves**
1	**cup chopped parsley**
1	**cup chopped dill**
Peppered toast (recipe below)	

With a fork, poke holes in skin of salmon. Rub salmon all over with dry sherry, then with curing salt. Put 1 piece salmon skin-side down, and scatter with tea leaves and herbs. Put other half of salmon on top, skin-side up. Wrap in plastic wrap, and poke a few holes in wrap. Put salmon on a wire rack over a pan, and place a weight on fish. Refrigerate for 2 days, turning every 12 hours.

Remove plastic wrap, and rinse salmon. Dry with paper towels, and leave at room temperature to dry for about 1 hour, turning salmon halfway through drying. (At this point, salmon will keep in refrigerator, wrapped in plastic, for 3 or 4 days.)

With a sharp carving knife, cut salmon in ⅛-inch slices. Serve with peppered toast and green salad.

PEPPERED TOAST

12	**2½-inch circles cut from white bread slices**
¼	**cup canola oil**
1½	**tablespoons crushed black peppercorns**

Preheat oven to 325 degrees. Brush both sides of bread circles with a little canola oil, and place on a baking sheet. Sprinkle with crushed peppercorns, and brown in oven for about 10 minutes.

TURMERIC-ROASTED SADDLE OF LAMB

3	**tablespoons chopped fresh rosemary**
1	**shallot, minced**
1	**teaspoon ground turmeric**
5 or 6 cloves garlic, crushed	
Sea salt and pepper	
1	**teaspoon cracked black peppercorns**
¾	**cup olive oil**
3	**pounds boned saddle of lamb, untied, bones reserved (ask butcher to chop bones in several pieces)**
1	**tablespoon chopped parsley**
1	**tablespoon chopped thyme**
1	**cup fresh bread crumbs**
¼	**cup roasted pine nuts**
1	**tablespoon canola oil**
3	**sprigs fresh rosemary**
1	**onion, finely diced**
1	**carrot, finely diced**
1	**stick celery, finely diced**
1	**tablespoon butter**

Mix 2 tablespoons chopped rosemary, the shallot, turmeric, garlic, ½ teaspoon sea salt, the cracked pepper, and ¼ cup olive oil in a large dish; add lamb, and marinate for 2 hours, turning occasionally.

Preheat oven to 375 degrees. Mix parsley, remaining chopped rosemary, thyme, bread crumbs, pine nuts, and a pinch each salt and pepper with just enough olive oil to bind mixture (¼ to ½ cup). Remove meat from marinade, and lay flat on a work surface. Form stuffing into a cigar shape, and lay down center of meat. Roll up meat; tie with string to secure stuffing and make a neat roast.

Heat canola oil in a sauté pan, and sear meat until lightly browned. Stick rosemary sprigs under string holding lamb together. Place bones and mirepoix (diced onion, carrot, and celery) in a roasting pan, and lay lamb on top of bones. Roast for 45 to 60 minutes, according to taste (when a meat thermometer registers 135 degrees, lamb will be medium rare). Remove lamb from oven, and let rest on a platter for 10 minutes.

Pour 1 cup cold water into roasting pan, and stir to deglaze; strain liquid through cheesecloth, and return to pan. Simmer for a few minutes, and season to taste. Just before serving, add butter to sauce.

YAMS WITH ALLSPICE

2	**pounds yams, peeled and cut in ¼-inch cubes**
6	**tablespoons butter**
½	**cup maple syrup**
1	**small piece orange peel**
1	**stick cinnamon**
¼	**teaspoon allspice**
¼	**cup heavy cream**
Salt and pepper to taste	

Cook yams in boiling salted water until tender. Drain, and purée in a food processor.

Melt butter in a medium sauté pan. Add maple syrup, orange peel, cinnamon stick, and allspice, and cook over low-medium heat for 10 to 12 minutes; add to yams. Heat cream, add to yams, and

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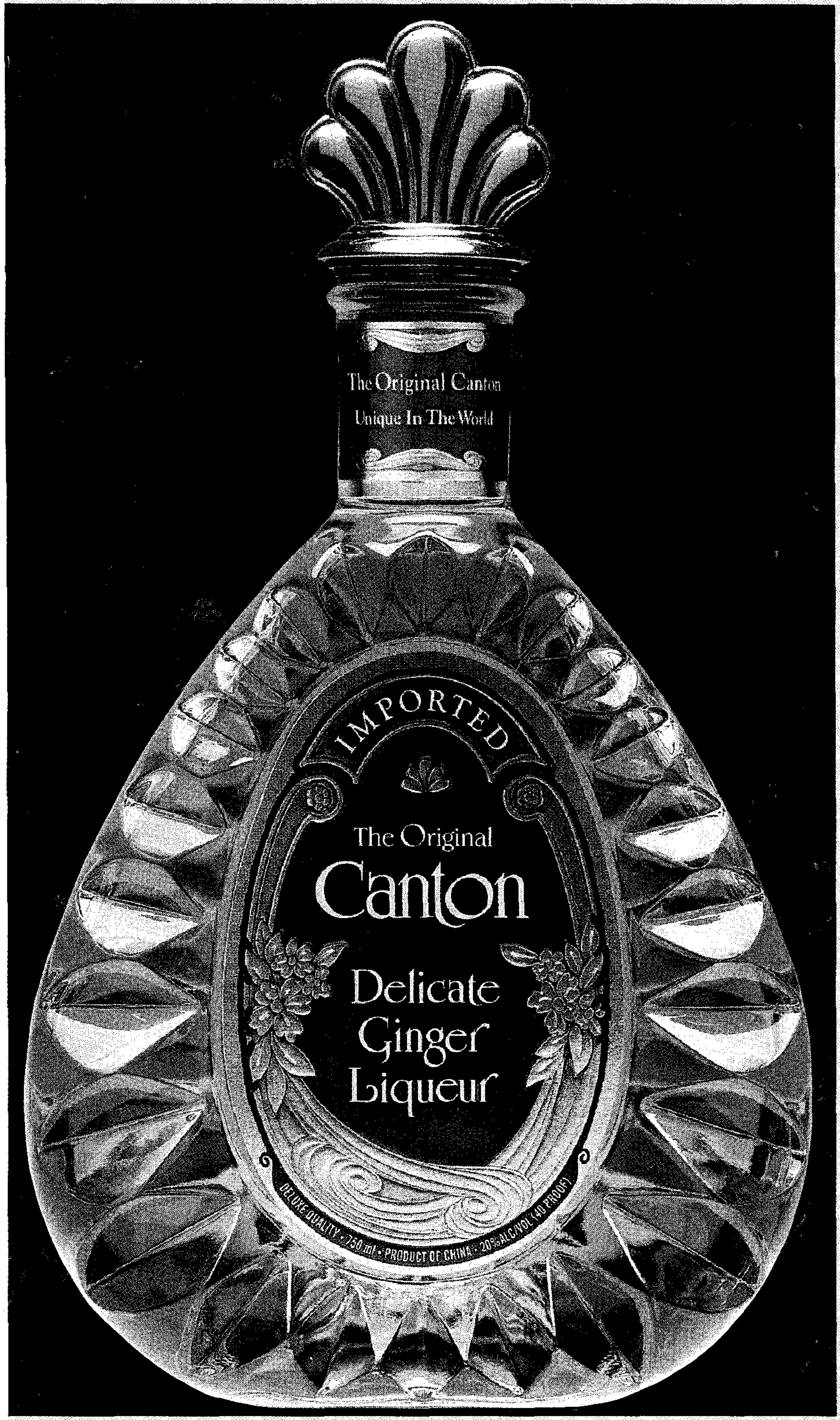
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RASPBERRY-AND-YOGURT CRISP

24	**wonton skins**
1	**stick unsalted butter, melted**
	Sugar
1	**cup plain yogurt, drained in cheesecloth overnight**
¼	**cup plus 6 tablespoons honey**
1	**cup whipped cream**
1½	**pints raspberries or other seasonal berries**
1	**teaspoon lemon juice**
6	**sprigs mint**

Preheat oven to 375 degrees. Place wonton skins on a cookie sheet lined with parchment paper, and brush lightly with melted butter; sprinkle a thin coat of sugar over each wonton. Invert wontons, and repeat process. You should use ½ to ¾ cup sugar altogether. Bake for 4 minutes, then flip each wonton with a spatula, and bake until wontons are golden brown, about 3 minutes more (keep an eye on them, as they brown very quickly at this stage); let cool.

Make yogurt cream: Whisk yogurt, ¼ cup honey, whipped cream, and 1 teaspoon sugar together until smooth; refrigerate.

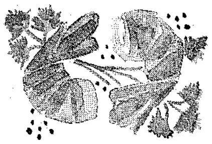
Make raspberry sauce: In a blender, purée ½ pint raspberries with 2 tablespoons sugar and the lemon juice; add more sugar if necessary, and strain.

Drizzle 1 tablespoon honey in a free-form design on each of 6 dessert plates. Pour 2 tablespoons raspberry sauce on a third of each plate. Reserve 6 nicest wontons. Put 12 of remaining wontons (other 6 are extra, in case of breakage) on a work surface. Place about 12 raspberries on outer edge of each wonton, covering edge. Run a tablespoon under hot water, then put a rounded spoonful of yogurt cream in center of wonton. Stack wontons carefully to make 6 crisps. Place reserved tops on finished crisps, and gently transfer to plates. Garnish with a dot of yogurt, a mint sprig, and a raspberry.

RECIPES

BANANA CAFÉ

MATTHEW KENNEY



Brazilian Lunch for 8

MOQUECA DE PEIXE E CAMARAO

(Shrimp-and-codfish stew with malagueta peppers)

4	**pounds firm white codfish fillets, cut in 2-by-2-inch pieces**
16	**large fresh shrimp, peeled and deveined (leave heads and tails intact)**
	Salt and pepper to taste
	Juice of 2 limes
4	**tablespoons roughly chopped coriander**
1	**teaspoon toasted coriander seeds**
1	**red bell pepper, roasted and peeled**
10	**ripe medium tomatoes, peeled**
1	**tablespoon tomato paste**
6 to 8	**malagueta peppers (bottled), available at Coisa Nossa**
2	**cloves garlic, minced**
1	**cup chopped scallions**
2	**shallots, minced**
¼	**cup olive oil**
1½	**cups coconut milk**
⅓	**cup dende oil (Brazilian palm oil), available at Coisa Nossa**
3	**tablespoons roughly chopped parsley**

Season fish and shrimp with salt, pepper, lime juice, 3 tablespoons chopped coriander, and the coriander seeds, and marinate, covered, for at least 1 hour.

Put roasted pepper, tomatoes, tomato paste, and malagueta peppers in a blender, and purée; strain.

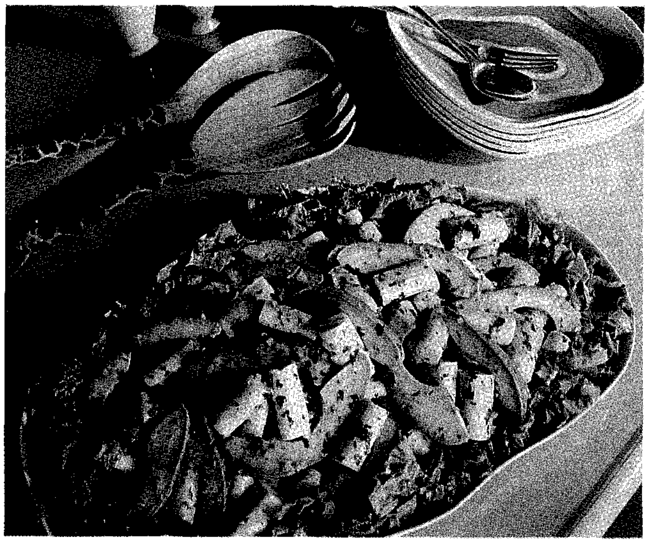
In a very large pan, sauté garlic, scallions, and shallots in olive oil. Add tomato purée, and simmer until sauce is thick, about 15 minutes. Add coconut milk, increase heat, and reduce until sauce thickens, about 15 minutes. Gradually whisk in dende oil, and cook over medium heat for 2 to 3 minutes. Add cod and shrimp, and cook until cod is done, about 5 minutes, taking care not to break up flesh. Sprinkle with parsley and remaining chopped coriander, and serve over couscous.

HEARTS-OF-PALM-AND-AVOCADO SALAD WITH BEET VINAIGRETTE

½	**cup minced shallots**
1	**tablespoon lemon juice**
2	**tablespoons red wine vinegar**
	Salt and pepper
4	**tablespoons chopped parsley**
⅔	**cup olive oil**
	Cayenne pepper to taste
1½	**pounds drained canned hearts of palm (soaked in water for 20 minutes if salty), cut in ½-to-1-inch pieces**
2	**avocados, very thinly sliced, tossed in a little lemon juice**
	Malagueta-pepper liquid to taste (available at Coisa Nossa)
1	**head green leaf lettuce, shredded**
3	**tablespoons beet juice (available in most health-food stores)**

Mix shallots, lemon juice, vinegar, ½ teaspoon salt, and 3 tablespoons parsley. Slowly whisk in half of olive oil; season with cayenne. Toss vinaigrette with hearts of palm and avocado, then let sit for about 30 minutes. Check seasoning; sprinkle with about 1 teaspoon malagueta-pepper liquid.

On a large platter, make a bed of shredded lettuce. Arrange hearts of palm and avocado slices in center, and sprinkle with remaining parsley. Whisk together beet juice, remaining olive oil, and salt and pepper to taste, and drizzle on salad.



HEARTS OF PALM AND AVOCADO WITH BEET VINAIGRETTE.

BANANA-COCONUT TRIFLE

5	**egg yolks**
	Sugar
	Salt
1¾	**cups milk**
2	**teaspoons vanilla**
½	**cup melted semisweet chocolate**
1¼	**cups heavy cream**
½	**cup Coco Lopez or sweetened coconut milk**
4	**bananas**
40	**ladyfingers**
¼ to ½	**cup dark rum**
½	**cup chopped toasted macadamia nuts**

Make chocolate custard sauce: In a bowl, whisk egg yolks, 1½ teaspoons sugar, and a pinch salt until creamy. In a heavy-bottomed saucepan, bring milk and 1 tea-

Dishes, Barneys; serving pieces, Adrien Linford.

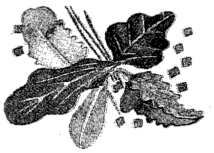
spoon vanilla to a boil, then slowly whisk into egg mixture. Cook custard in top of a double boiler, stirring constantly with a wooden spoon, until it begins to thicken, about 5 minutes (custard should coat back of spoon; do not let it boil). Remove from heat, and stir in chocolate; strain, and cool over a bowl of ice.

Make coconut whipped cream: Put heavy cream, coconut milk, and 2 tablespoons sugar in a bowl, and beat until soft peaks form. Refrigerate, covered.

Just before assembling trifle, make banana purée: In a food processor, purée bananas with remaining vanilla and ¼ cup sugar.

To assemble: Brush ladyfingers with rum. Put a layer of banana purée in bottom of a bowl. Cover with a layer of ladyfingers, then another layer of banana purée. Next, add a layer of chocolate custard sauce, then a layer of coconut whipped cream. Sprinkle with macadamia nuts. Repeat layering process until bowl is full, ending with a layer of whipped cream; sprinkle with remaining macadamia nuts. Cover, and refrigerate for at least 8 hours.

DAVID BOULEY
BOULEY
and MARILYN FROBUCCINO
FORMERLY OF MIMOSA



Vegetable Buffet for 12

EGGPLANT TAPÉNADE

(Marilyn Frobuccino)

3 extra-large eggplants
½ cup plus 1 tablespoon light olive oil
2 cups cooked chick-peas or 1 20-ounce can chick-peas, drained
¾ cup Spanish olives stuffed with pimientos, roughly chopped
1 teaspoon minced garlic
2 tablespoons lemon juice
2 tablespoons chopped Italian flat-leaf parsley
Salt and pepper to taste
3 tablespoons diced pimientos
2 tablespoons extra-virgin olive oil

Preheat oven to 425 degrees. Rub eggplants with about 1 tablespoon light olive oil. Roast on a baking sheet, rotating occasionally, until center feels soft when pierced with a fork, about 45 minutes. Cut in half lengthwise, and let cool. Scoop out seeds, and discard. Scoop out eggplant flesh, and discard skin. Roughly chop eggplant flesh.

In a food processor fitted with a metal blade, chop chick-peas, olives, and garlic with remaining light olive oil. If too thick, thin with ¼ cup water; texture should be slightly chunky. In a mixing bowl, combine all remaining ingredients except extra-virgin olive oil. Finally, add extra-virgin olive oil. Refrigerate for at least 1 hour.

Serve at room temperature with bruschetta (¼-inch-thick bread slices that have been brushed with olive oil, then grilled or toasted).

EGGPLANT TAPÉNADE AND BEET-AND-GOAT-CHEESE TERRINE.

ROASTED-BEET-AND-GOAT-CHEESE TERRINE

(David Bouley)

8 to 10 medium red beets (about 2¾ pounds)
¼ cup olive oil
2 tablespoons butter
Salt and pepper
2 pounds fresh soft goat cheese
2 tablespoons chopped fresh tarragon
2 tablespoons chopped chives
2 tablespoons chopped fresh chervil
Freshly ground white pepper to taste
Walnut, hazelnut, or almond oil

Preheat oven to 300 degrees. Put beets in a shallow roasting pan. Add oil, butter, ½ cup water, and a pinch each salt and pepper. Cover pan with foil, and roast beets until soft, about 1¼ hours. Let beets cool, then peel, and trim sides to make beets square. Cut beets in 2-inch squares ¼ inch thick.

Cut cheese in ¼-inch-thick slices. Line a 4-by-8-by-2½-inch terrine with plastic wrap. Sprinkle herbs over bottom, then add a layer of goat cheese, pressing pieces together to make a solid mass. Add a layer of beets, and season with white pepper. Repeat layering of goat cheese, beets, and pepper 3 more times, so there are 4 layers of each, finishing with beets. Chill terrine for ½ hour. Unmold, slice, and drizzle with a little nut oil.

ARTICHOKE-AND-ROSE-TURNIP GRATIN WITH RICOTTA CHEESE AND ROASTED-ONION PURÉE

(David Bouley)

10 artichokes
3 unpeeled medium red onions (about ¾ pound)
¼ cup olive oil
2 tablespoons butter
Salt and pepper
5 medium rose turnips
1 pound ricotta cheese
½ cup chopped Italian flat-leaf parsley
2 tablespoons grated Parmesan cheese

Holding each artichoke by its stem, slice off top three quarters, leaving heart intact. Cut around sides to remove leaves and hard green outer part from bottom of heart; slice off stem. With a spoon, scoop out choke, and discard. Store hearts in lemon water.

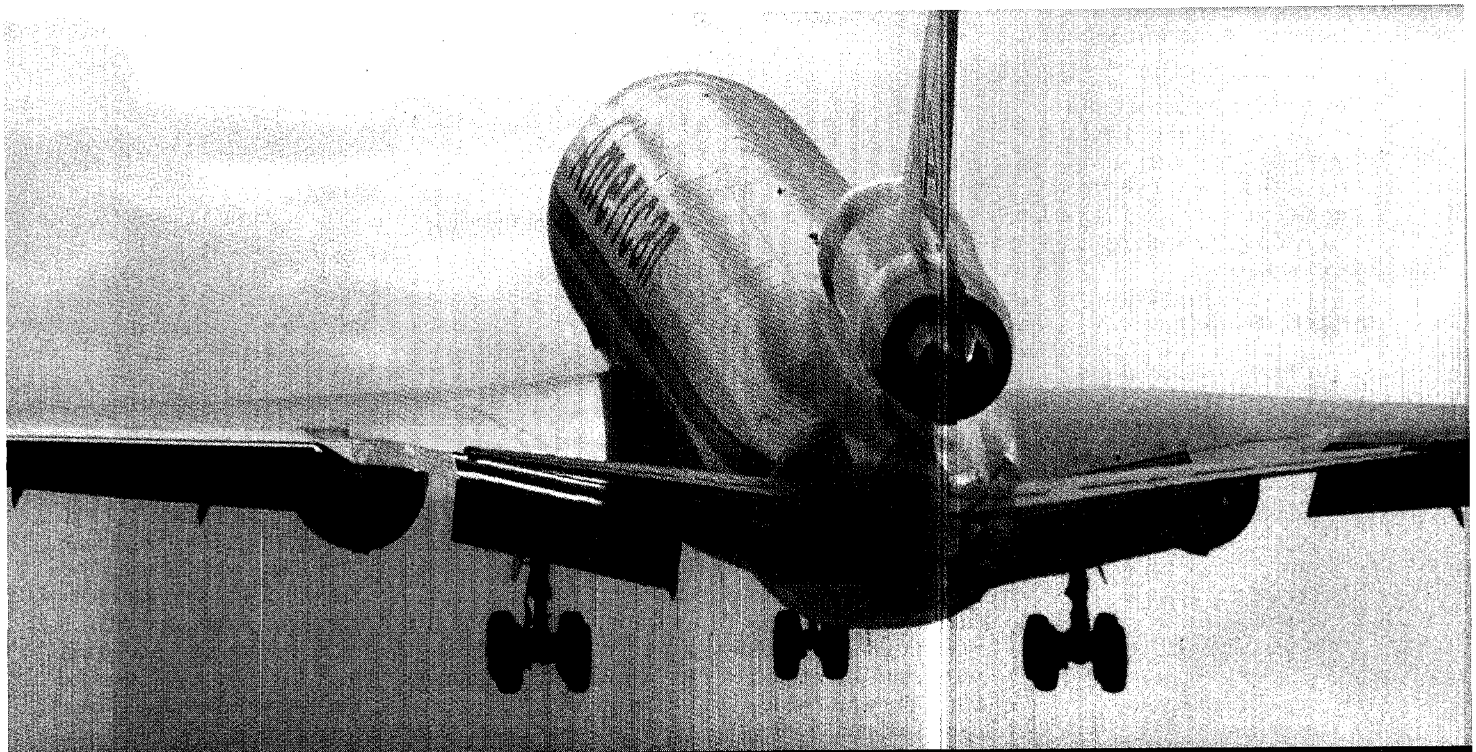
Preheat oven to 350 degrees. Put onions in a roasting pan with oil, butter, ½ cup water, and a pinch each salt and pepper. Cover with foil, and roast until very soft, about 1½ hours. Peel onions when cool, and purée.

Boil artichoke hearts in salted water until tender, about 20 minutes. Let cool, then slice thinly (about 1/16 inch), and set aside. Using a mandoline, cut turnips in 1/16-inch-thick slices, and boil in salted water until very tender, about 15 minutes. Drain, and set aside.

Combine ricotta and parsley, and season with salt and pepper to taste.

Layer gratin in an oiled 8-by-11-inch pan (2-quart size), seasoning each layer with salt and pepper. Start with a layer of turnips, overlapping slices. Next, spread half of cheese mixture on turnips, then add a layer of artichokes, overlapping slices.

Tray, Dean & DeLuca; platter and bread basket, ABC Carpet & Home; bowls, Platypus; table, Cobweb; tablecloth, Katie Ridder Home Furnishings.



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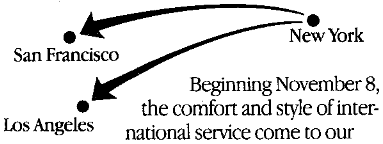

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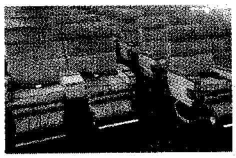

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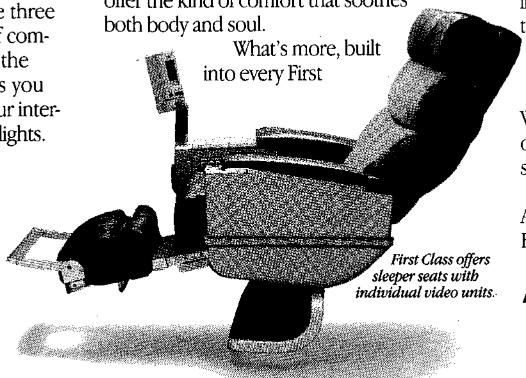

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RECIPES

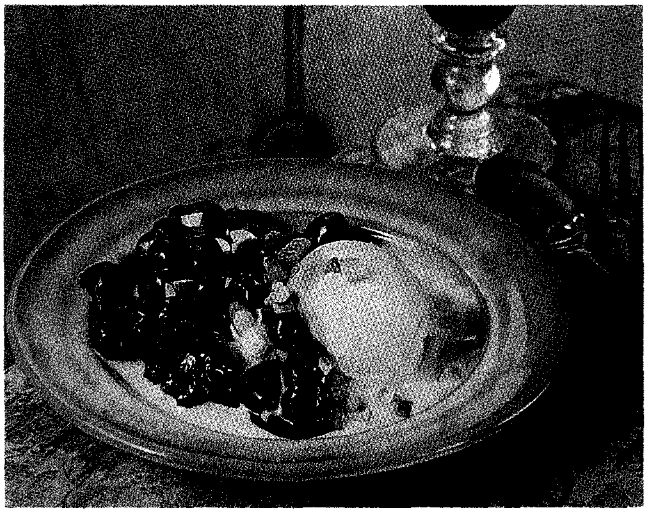
Spread onion purée very thinly over artichokes. Repeat layering process, ending with turnips. Sprinkle with Parmesan, and bake in a 350-degree oven until golden on top, 35 to 40 minutes.

RATATOUILLE POLENTA

(Marilyn Frobuccino)

⅓ cup light olive oil
½ cup each diced white onion, red bell pepper, yellow bell pepper, eggplant, zucchini, and yellow squash (¼-inch dice)
Salt and pepper to taste
2 cups chicken or vegetable stock
3 tablespoons butter
1¼ cups fine yellow cornmeal
½ cup chopped basil

Heat ¼ cup light olive oil in a large sauté pan. Add onions, and cook over medium heat for 5 minutes. Add peppers, and cook for 5 more minutes. Add eggplant, and cook for 5 more minutes. Add remaining vegetables, season with salt and pepper, and cook for another 5 minutes. Drain, and refrigerate.



MULLED BERRIES WITH ICE CREAM.

Bring 2 cups water, the stock, and butter to a boil. Reduce heat, and slowly whisk in 1 cup cornmeal. Cook for 15 minutes over very low heat, stirring constantly. Mixture should be very thick—whisk will almost stand up. If not, add remaining cornmeal.

Add vegetables to polenta, mixing evenly. Add basil, and check seasoning. Pour into a well-oiled 15-by-10-inch pan, smoothing surface. Let cool, then cut in triangles; brush with remaining olive oil, and grill just before serving.

VEGETABLE RISOTTO

(Marilyn Frobuccino)

2 to 3 quarts vegetable or chicken stock
2 large shallots, minced
⅓ cup olive oil
3 cups short-grain risotto rice, rinsed well in cold water, and drained
½ bottle dry white wine
¼ cup sliced mushrooms
Salt and pepper to taste
Sun-dried-tomato pesto (recipe below)
¼ cup peas
¼ cup small broccoli florets
¼ cup diced plum tomatoes
½ cup chopped spinach
¾ cup grated Parmesan
1 stick butter, softened
Chopped parsley

In a saucepan, bring stock to a boil. In a large saucepan, sweat shallots in olive oil for 10 minutes over low heat. Add rice, and stir with a wooden spoon. Add wine, and stir constantly over medium heat. When liquid is almost absorbed, add 1 quart boiling stock, stirring constantly. When stock is almost absorbed, add 2 cups, stirring constantly. Add mushrooms, salt, and pepper. When liquid is absorbed, add 2 more cups stock. After 10 to 15 minutes, when rice is becoming creamy, add pesto and remaining vegetables.

When vegetables and rice are firm yet tender, add Parmesan and butter, remove from heat, and beat very briskly with a spoon. If risotto is too thick, add a little more stock. Garnish with parsley.

SUN-DRIED-TOMATO PESTO

1 cup sun-dried tomatoes in oil
1 tablespoon minced garlic
¼ cup olive oil
1 tablespoon chopped rosemary (optional)

Put sun-dried tomatoes and garlic in a food processor, and purée for 5 minutes; add olive oil, 3 tablespoons water, and rosemary, and purée for a few seconds.

FALL WHEAT TART WITH MESCLUN SALAD

(David Bouley)

½ pound wheat berries (available in health-food stores)
4 eggs
½ cup blanched almond flour (available at Dean & DeLuca)
½ cup butter, softened
½ teaspoon walnut oil
½ teaspoon chopped fresh thyme
1 tablespoon fennel seed
¼ cup pine nuts, browned in ½ teaspoon olive oil
2 tablespoons chopped fresh tarragon
¼ cup plus 2 tablespoons olive oil
¼ cup balsamic vinegar
Salt and pepper to taste
1 clove garlic, minced
1 tablespoon lemon juice
2 tablespoons chopped chives
½ pound mesclun

Put wheat berries in a saucepan, cover with 1 quart water, and bring to a boil. Boil for 1 minute, then remove from heat; set aside in water for 24 hours. Rinse berries, cover, and refrigerate.

Preheat oven to 325 degrees. Mix eggs, almond flour, butter, walnut oil, and thyme in a food processor, or beat with a whisk until well blended. (Mixture will curdle, but continue processing or whisking until it's consistency of batter.) Pour into a well-buttered 13-by-9-inch baking dish, spreading evenly. Bake until golden, 15 to 20 minutes; set aside to cool.

In a saucepan, stir wheat berries with fennel seed, pine nuts, tarragon, ¼ cup olive oil, balsamic vinegar, salt, and pepper over low heat until warmed through. Blend remaining olive oil with garlic, lemon juice, and chives, and toss mesclun in dressing. Spread wheat-berry mixture over almond tart, cut in squares, and top with mesclun.

MULLED BERRIES

(Marilyn Frobuccino)

½ bottle Cabernet Sauvignon
½ bottle medium-dry champagne
½ box dark brown sugar
2 cinnamon sticks
Peel (cut in long strips) and juice from 2 oranges, plus ½ cup orange juice
Peel from 1 lemon, cut in long strips
4 tablespoons cornstarch
1 pint each blueberries, blackberries, and raspberries
½ cup toasted slivered almonds

Put first 6 ingredients in a pot, and bring to a boil. Reduce heat, and simmer for 20 minutes; strain. Mix cornstarch with ½ cup water.

Pour wine mixture back into pot, and bring to a boil. Reduce heat to medium, and whisk in a little cornstarch. Cook, stirring, until sauce is thick but pourable, adding more cornstarch if necessary.

Add berries, and cook for 5 minutes, being careful not to break up fruit. Pour into a large metal bowl or pan, and cool quickly over a bowl of ice. Serve with vanilla ice cream and toasted almonds.

Table, ABC Carpet & Home.

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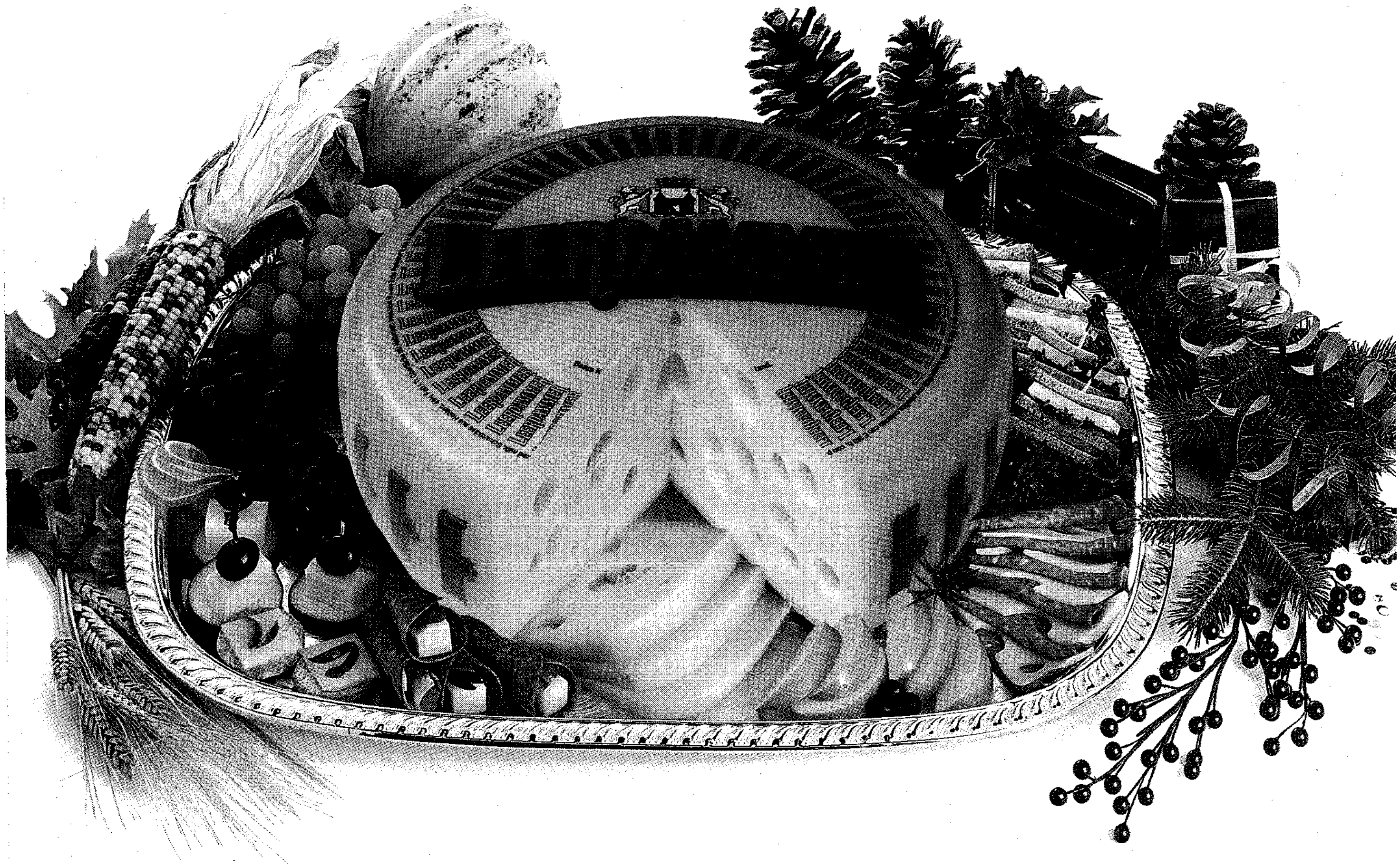

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PORTRAIT OF A SERIAL KILLER

The murder of 10-year-old Jessica Guzman led Bronx detectives to New York's most twisted killer since Son of Sam

BY STEPHEN J. DUBNER

DETECTIVES IRWIN SILVERMAN (LEFT) AND AUGUSTINE PAPAY OFF THE BRONX RIVER PARKWAY, WHERE JESSICA GUZMAN'S BODY WAS FOUND.

PHOTOGRAPH BY JAMES HAMILTON

ON THE LAST FRIDAY IN AUGUST, with sharp sunshine starting to lose out to ugly gray clouds, Detective Irwin Silverman of the 43rd Precinct kneels at a gravesite in St. Raymond's Cemetery in the Bronx. The headstone belongs to Jessica Guzman, a 10-year-old who was not even related to Silverman; in fact, by the time he first heard her name, she was already dead.

But over time, Jessica came to seem like his own blood. Silverman was one member of an extensive police task force that worked to put away the man whom authorities have called the first serial killer to strike New York City since Son of Sam.

Jessica's parents and four brothers are at St. Raymond's, too, along with the relatives and friends of two other murder victims. They have been waiting for today, when misery has given way to redemption, however slight. Earlier this afternoon, 31-year-old Alejandro "Alex" Henriquez was found guilty of killing Jessica as well as 14-year-old Shamira Bello and 21-year-old Lisa Ann Rodriguez. Henriquez won't be eligible for parole until 70 years into the next century.

Silverman is hardly out of place among the victims' families. During the investigation, he attended every Mass, every vigil, every demonstration—in part to seek out new evidence but also to let the families know that there are still New York City policemen who care only about protecting and serving. A 60-year-old man with silvery hair, a trim mustache, and a deep tan, Silverman fancies himself a detective of the old school, like the dog who doesn't even *think* about letting go of a bone until he has gotten to the marrow.

This was an investigation in which Silverman and his partner put in hundreds of hours of their own time, talking to every junkie, 5-year-old, or bodega owner who had ever heard of Alex Henriquez. Silverman, a 36-year veteran, likes to say that he has given the same devotion to every case he has ever worked. But right now, kneeling at the grave, even he might admit that this 10-year-old somehow demanded more.

"No matter how long I'm a cop, I can't believe what people do to one another," he says later, after enough clouds have gathered to produce a thunderstorm. "It's very slow work, what detectives do, but it's very important work: You're trying to do the avenging for somebody who isn't around to do the avenging for themselves."

JESSICA GUZMAN DISAPPEARED ON OCTOBER 10, 1990, after a summer in which children suddenly seemed expendable, losing their lives to stray bullets with alarming regularity. But for Jessica, the entire city seemed to stop and cringe. Perhaps it was the photograph that the newspapers ran, of a beautiful girl with shining brown eyes in her First Communion veil, her cheek tilted toward a white bouquet.

She was last seen late on a Wednesday afternoon outside a grocery store on Castle Hill Avenue, a commercial strip running through her East Bronx neighborhood. She was wearing a white Tasmanian Devil T-shirt, blue jeans, and blue sneakers. Because Jessica lived in nearby Castle Hill Houses, the missing-persons call went out to the Housing Police as well as the 43rd Precinct.

Housing Detective Augustine Papay, a bullish, 42-year-old Hungarian, caught the case at 11:45 P.M. on October 10. He and his squad met with Jessica's distraught parents. Milagros Guzman, an accountant, and Wilfredo, a variety-store manager, said that Jessica was tough and smart, that she would never have gone off with a stranger unless it was against her will. The police began knocking on doors and searched every rooftop and Dumpster in the neighborhood.

At about 2 A.M., they finally located the two little girls Jessica had been playing with the afternoon before. But they could say only that they saw Jessica go home at about 5:30.

In the coming days, the police conducted around-the-clock searches, hoping that the girl had simply run away. Jessica's family and others led massive civilian searches. Each night, the TV news carried teary, haunting candlelight vigils as the community prayed in unison.

Meanwhile, a strange partnership had formed as Papay was joined in the search by Irwin Silverman.

A tireless and meticulous detective, Papay was also a blustery one, with something in his background that could make any potential partner wary: a two-year stint in the Internal Affairs Division, where policemen go after their own.

But Silverman had little to worry about from an IAD man: The worst he had ever been charged with was overzealousness. Silverman grew up in the Bronx, graduated from DeWitt Clinton High School, and made detective after three and a half years on the job. He earned a nickname, Silky, and became known as a cop who could convince a murder suspect that confessing and going to jail was the next best thing to hitting the lottery.

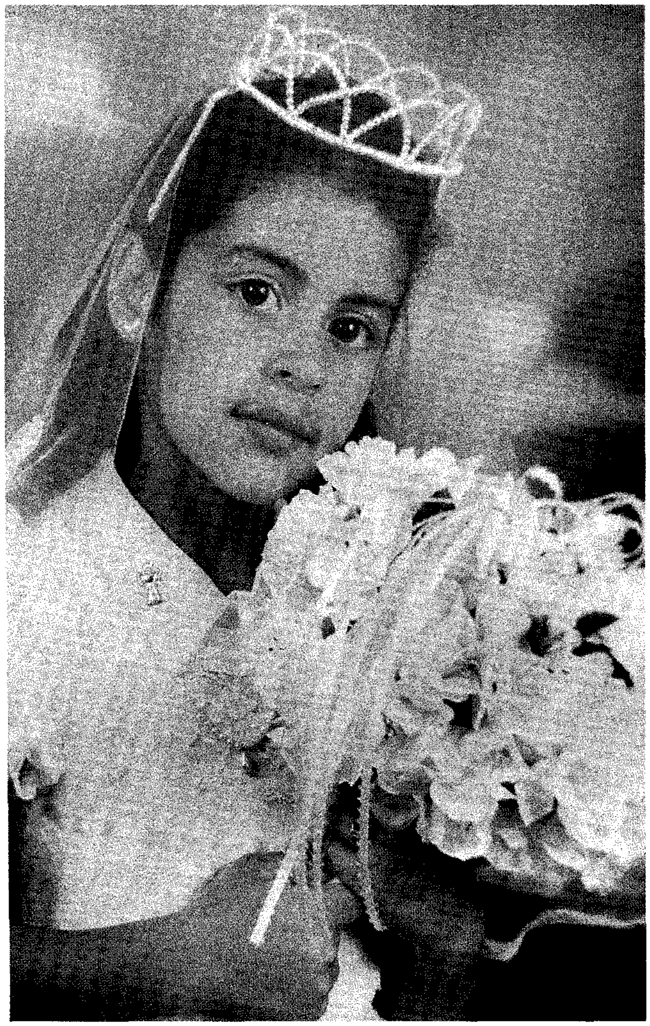
In 1974, Silverman helped start the Senior Citizens Robbery Unit. He spent the next fifteen years apprehending criminals who robbed, raped, and murdered the elderly, but continued to give safety lectures in what seemed like every senior-citizens complex in the Bronx. Silverman made a career out of helping the helpless. Now, in 1990, Jessica Guzman was about as helpless as they come.

Silverman and Papay were teamed up on October 12, which was also the day that Alex Henriquez was first brought to the 43rd Precinct for questioning. Papay's men had recanvassed the neighborhood and met Henriquez at the Homer Avenue house of his girlfriend, Vivian Williams. Williams's daughter Christina was one of the two children with Jessica the afternoon she disappeared. Henriquez was married but also spent a lot of time with Williams; her children even called him their stepfather. He told the police that Jessica, Christina, and another little girl had briefly played in his car up on Castle Hill Avenue the afternoon of October 10, but that he had driven Christina and the other girl back to his girlfriend's house, while Jessica went home. His story seemed plausible, and he was perfectly cooperative, but Papay decided it wouldn't hurt to take him in for questioning.

Pescatore/New Yo

HENRIQUEZ WITH LAWYER MEL SACHS AT HIS SENTENCING.

By the time Papay got Henriquez to the precinct, a background check had been done: Not only had Henriquez been charged with scalding a 3-year-old boy—his wife's son from an earlier marriage—but he had been questioned the previous summer about the murder of two teenagers, one of whom was his niece. Further checking by the police would reveal that in 1988, the body of 14-year-old Shamira Bello, who had dated Henriquez's nephew, was found half naked near the police firing range at Rodman's Neck. And just four months before Jessica Guzman's disappearance, a 21-year-old named Lisa Ann Rodriguez had vanished. Like Bello, she turned up dead in a wooded area off a Bronx highway, also near a police facility. Henriquez



JESSICA GUZMAN AT HER FIRST COMMUNION.

was thought to have briefly dated Rodriguez.

"That's when we thought, Oh, God, this poor kid Jessica is gonna turn up dead under some trees," one detective remembers thinking.

But at the 43rd Precinct, Henriquez accounted for his actions after Jessica was last seen: He said he had stayed at his girlfriend's house on Homer Avenue until about 9 P.M., when he left to spend the night with his wife, Andrea Rosario, who had taken her own apartment recently.

Henriquez said he was upset by Jessica's disappearance and would gladly prove that he wasn't involved. A man's man, with a healthy swagger, Henriquez seemed to enjoy being around the cops and the stationhouse. He said he ran a livery-cab business and agreed to let Silverman and Papay take a look at the car he had been driving the day Jessica disappeared.

He watched with interest as the detectives led a bloodhound over the burgundy Lincoln Continental. But the dog found no trace of Jessica. Which seemed odd, as Henriquez had already acknowledged that she, along with the two other girls, had been playing in the car.

Still, Silverman and Papay stuck with Henriquez, hoping he might lead them to Jessica. And he was always glad to jump into their unmarked car and take them wherever they wanted: to his apartment, to the places he used to live, to the homes of current and former girlfriends. Silverman and Papay both felt in their bones that the man in the back of their car was involved with Jessica's disappearance. But if so, he was one of the coolest liars they had ever run across.

Henriquez was with the detectives on October 17, seven days after Jessica had vanished, when a call came over their car radio: A body had been found one and a half miles up the Bronx River Parkway. Silverman would remember thinking it strange that Henriquez—who so clearly got a thrill out of police work—didn't want to come along for the ride.

At 5:10 in the afternoon, Silverman and Papay arrived at the scene, a few hundred feet south of Motorcycle One, a stationhouse for New York motorcycle cops. When they saw a white Tasmanian Devil shirt under a grove of trees, they felt their guts sink. "We were beat before we ever got started," Silverman said when he saw the advanced state of decomposition. It turned out that Jessica had been strangled and probably dumped the night she disappeared—just like Shamira Bello and, in all likelihood, Lisa Ann Rodriguez. The efforts of Silverman, Papay, and hundreds of others had been in vain.

Papay and Silverman would now investigate Jessica's murder, but without their third partner: Henriquez had grown angry that his name was all over the news as a "common denominator" in a batch of unsolved murders. Suddenly, he found it very hard to lease his cars.

But by being so cooperative before Jessica was found, Henriquez had given Silverman and Papay plenty to work with. In the coming months, they would come to the conclusion that this livery-cab driver—as he was described in the press—had not, in fact, actually picked up a fare in years. Instead, he would prove to be a masterful con man, a classic sociopath, and a stone-cold serial killer.

BY NOW, THE POLICE HAD formed a ten-member task force that sometimes swelled to as many as twenty. One pair of detectives was assigned to each murder Henriquez had been linked to, with Papay and Silverman sticking primarily to the Guzman case. That meant the detectives needed to learn everything they could about not only Jessica but Alex Henriquez.

"The whole hunt kept us going, whether we got paid for it or not," says Papay. "It was in our blood—to find the *truth,* whatever it was. And the truth was Alex. You know how a compass needle keeps pointing north even when you turn it to the south? Everywhere we went, everybody we talked to—it all kept pointing to Alex."

Henriquez grew up in the Hunts Point section of the Bronx, the youngest of seven siblings and stepsiblings. His father was a barber, and his mother worked in Manhattan's jewelry district as a polisher. The police suspected that Henriquez had been sexually abused into his teens; his mother, upset over a variety of family problems, moved back to her native Puerto Rico.

Although he dropped out of high school, Henriquez had a sharp mind and knew how to charm and manipulate people. While calm on the surface, he was no stranger to violence.

The task force learned that a niece of Henriquez's broke down a few years ago while she and her family discussed her upcoming wedding. She couldn't wear a white dress, she cried, because she wasn't a virgin: She said that, beginning when she was 9 years old, her teenaged uncle Alex had repeatedly raped her, often threatening her with a knife.

There was far more trouble to come. Henriquez would be arrested for sodomizing a girlfriend's 5-year-old daughter in New Jersey in 1983. In December 1988, he held Andrea Rosario's 3-year-old son underwater in a scalding bath. He beat Rosario, as well.

Still, Henriquez never had trouble attracting women. His face was blocky but handsome; he had thick, dark hair and an aura of intensity and extreme confidence. He wore expensive suits and jewelry, and was a prolific—if poor—lover, according to dozens of women Silverman and Papay talked to.

Because Henriquez was such a good liar and manipulator—"a magician and a genius in certain respects," says Papay—he always got his way. He claimed that he'd graduated from college and that he was a New York police detective or a DEA agent, carrying a .38 and a badge that was either real or a nearly perfect replica. It didn't hurt that he leased a silver Mercedes 420 SEL.

As much as Henriquez wanted sex, he wanted money just as badly. And he pooled all his lies, all his talents, to carry out whatever scams he could, from check

Photograph by Don Halasy/New York *Post.*

Modus Operandi

Jessica Guzman was strangled and, most likely, dumped the very night she disappeared. "We were beat before we ever got started," Silverman said.

forgery to classic, dupe-the-sucker cons that might net him as much as $15,000.

Even Henriquez's livery-cab business was a con. He persuaded women—girlfriends and casual acquaintances alike—to lend him a credit card or even have a card issued in his name. He then rented cars, as many as fifteen at a time, and leased them to drivers at roughly double what he paid, promising to split the profits with his investor.

But Henriquez rarely seemed to have the cash to pay off the women, and when their credit-card bills came due, he would string them along, threaten them, or simply disappear.

THE DETECTIVES' PARTNERSHIP was working well. For those who felt Papay came on too strong, Silverman was more than happy to talk silky and sweet until the witness remembered something valuable about Henriquez or the victims. Silverman spent spare hours with Sara DeBoissiere, his fiancée, poring over his interview notes, trying to get a handle on Henriquez's tangled past.

"They used to laugh at me," says Silverman. "Well, not laugh, but the bosses—they wanted hard facts. In a circumstantial case, you don't *get* hard facts, so you gotta go into the guy's psyche. If you don't know him, where do you start? All you've got is a body."

Henriquez's web-of-lies life was starting to fray. The two detectives learned that before Andrea Rosario, Henriquez had been married to a woman named Nancy, who worked at the World Yacht Club in Manhattan. Papay discovered that in 1987, the club had been held up by two gunmen for $20,000. Interestingly, Nancy was the only employee who wasn't tied up, nor would she submit to a polygraph test. Later, she was seen wearing a fur coat, and Henriquez bought a new motorcycle. It turned out that with Nancy's help, Henriquez and an accomplice named Luis Peña had done the World Yacht robbery.

On December 4, 1990, Peña was at the 43rd Precinct stationhouse, in the process of confessing. Suddenly, Henriquez showed up—on a separate matter, he said.

Never one to pass up an opportunity, Silverman struck up a conversation with Henriquez in a quiet office away from the squad room. Already he knew enough of Henriquez's past and had caught him in enough lies to be convinced he was the killer, but without eyewitnesses or direct evidence, even a partial confession would be priceless.

"If you killed these kids," Silverman remembers telling him, "*if* this in fact happened, there has got to be a reason for it. And I'm willing to extend my hand to you, Alex. When you're sick, people want to help you. But when you're the Devil, people just want to bury you. Because who would do this? Does a normal person do what you did?"

Suddenly, there was a knock at the door. Henriquez was being put in a lineup for the robbery—immediately. Even though he had been under surveillance these past two months, police officials wanted to lock him up right away on the robbery charge. Silverman cursed the timing.

"I *know* if I had more time with Alex, there would have been a confession," says Silverman. "I may sound cocky, but *the man would have talked.* Yes, he would. Not having the opportunity is very frustrating—it was like the Devil whisked him away."

In return for concurrent sentences that totaled five to ten years, Henriquez pled guilty to both the World Yacht robbery and scalding the 3-year-old boy. But there wasn't yet enough evidence for murder indictments, even though Silverman and Papay by now knew that Henriquez was a textbook example of a sociopathic serial killer.

ROBERT RESSLER, WHO HELPED develop the FBI's vaunted Behavioral Science Unit, explains that sociopaths lie—as they do other things—for the thrill of it. "They *choose* not to tell the truth," he says. "Even when they don't have to lie, they do. Risk becomes adventurous to them, and the longer they go on, the more they think they can't be caught."

In his 1992 book *Whoever Fights Monsters,* Ressler divides serial killers into two categories: disorganized and organized. The organized killer chooses his victims and sets up crimes carefully, often using a ruse or con, and allows for a cooling-down period between killings. He is mobile, removing bodies from the murder site, and unruffled, often taking the victims' identification. Even if a sexual act is not carried out with the victim, the crimes are usually linked to sexual fantasies. He often employs police paraphernalia and, after a crime, injects himself into the investigation and follows the case in the media.

The description fits Henriquez perfectly, as does another of Ressler's conclusions about organized offenders: "As good con artists, with excellent verbal skills, they are often able to convince women to have sex with them."

But Silverman and Papay would hardly be allowed to stand in front of a jury and

SHAMIRA BELLO AND LISA ANN RODRIGUEZ.

Photograph left, by the New York *Post.*

"This is not a person who kills because of emotion," the prosecutor told the jury. "This is a person who considers murder, who plans it well."

read from Ressler's book. Evidence alone would convict Alex Henriquez. Fortunately, Henriquez proved to be more helpful to the task force from jail than out on the street.

He repeatedly telephoned Andrea Rosario. By January 1991, Rosario had learned that she and Henriquez had never really been married, since he had not divorced Nancy. But that is hardly what convinced Rosario that Henriquez was a murderer. Detective Papay had asked her to look at the crime-scene photograph of 21-year-old Lisa Ann Rodriguez. In the photo, Rosario saw that the dead woman was wearing a pair of pink sweat pants—that had belonged to *Rosario.*

When Henriquez called on January 22, Rosario confronted him about the pants—while a tape recorder rolled. Henriquez was contentious, saying he knew nothing about the pants, that he had nothing to do with killing Rodriguez or anybody else.

An hour later, he called back with a different story. He said he had let Rodriguez take a shower when she was locked out of her apartment and admitted that he had lent her the pink sweat pants. But that was it, he said. "I've never killed anybody in my life, and I don't think I ever will, Andrea," he said. "I'm not a murderer, I'm not sick, I'm not crazy—I'm just a f---ing liar."

In jail, Henriquez must have started to feel that his lies were no longer holding up—that he couldn't con people the way he used to. He summoned 18-year-old John Anthony Ramirez, a favorite nephew, whom he must have trusted very much.

Ramirez visited Henriquez in the Brooklyn House of Detention. Henriquez asked his nephew to call up the TV stations, the newspapers, and the 43rd Precinct, claiming to be the killer, thereby throwing suspicion off Henriquez.

Ramirez had once been fiercely loyal to his uncle. But he went to the task force with this information, creating a rift in the family, which remained convinced that Henriquez was innocent.

The police asked Ramirez to go back to the jail and tell Henriquez that he needed more details about the killings to convince the TV stations he wasn't a crank caller.

Henriquez fell for it. "He told me [to] tell them that Jessica was found . . . with her bra cut open in the front," Ramirez would later testify in court. "Lisa was found on the other side of the old St. Raymond's Cemetery, with a blue shirt and pink sweat pants, and Shamira had a bloody nose."

On a third visit, Henriquez added further details—including that Jessica's underpants were white with purple flowers—and even gave Ramirez a poorly written script to help him make the calls.

In most murder investigations, certain crime-scene details are withheld from the press and public so that, in an interview, a detective can gauge whether a suspect or witness is lying. In this case, though, with so much media coverage, with so many detectives, with so many bodies, it was hard to say which details had been released.

But not even Papay and Silverman themselves—or any other task-force member—knew of a cut in Jessica's bra, or the pattern of her underwear. Nor did the autopsy report contain this information. Jessica's undergarments, blackened by decompositional fluid, were reexamined. The bra had, indeed, been cleanly sliced across the front; the underpants, when the blackness was washed away, revealed a pattern: white with purple flowers.

On July 2, 1991, Henriquez was indicted in the murders of Jessica Guzman, Lisa Ann Rodriguez, and Shamira Bello.

THE TRIAL, IN STATE SUPREME court in the Bronx, began on July 15, 1992, and lasted six weeks. Every day, the courtroom was filled with the grieving families and friends of the victims, including those whom Henriquez was suspected of killing, though he had not been charged. Almost daily, a crime-scene photograph or article of clothing would send a mother or aunt wailing into the hallway.

Henriquez himself was a changed man. Gone were the swagger, the mustache, the flashy suits—replaced by a short haircut, horn-rimmed eyeglasses, and an utterly emotionless demeanor.

Adding to the drama was Henriquez's lawyer, Mel Sachs. Dressed each day in an old-style three-piece suit, starched white shirt, and bow tie, Sachs would prove a maddening presence for the prosecutor, the gallery, even Judge Daniel Sullivan, who admonished Sachs endlessly. Sachs's objections turned into harangues; his cross-examinations were bitingly sarcastic, especially with police witnesses.

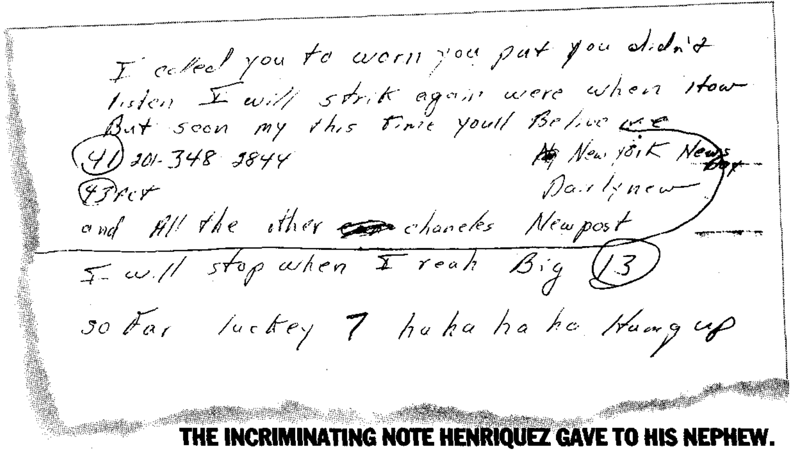
But Sachs knew what he was doing. Among the prosecution's parade of 39 witnesses, 15 were law-enforcement personnel. In the Bronx, where juries are historically suspicious of the police, Sachs's best defense may have been that Henriquez was framed by the task force.

Still, the case against Henriquez was by no means a lock. The task force had amassed a great deal of evidence, but it was entirely circumstantial: No one in the witness box would ever claim to have seen Henriquez strangle one of the victims or dispose of the body. There were no fingerprints, no blood samples, no murder weapon.

"You will hear about some of the most clever, the most skillful, murderous work," Edward Talty, the prosecutor, told the jury. "And you'll hear that he almost got away with it. This is not just a person who kills because of emotion or because of greed—this is a person who considers murder, who plans it, who plans it well."

There was also the matter of Henriquez's history. Even though Andrea Rosario would testify that Henriquez had beaten her—and once told her that the best way to kill someone was to come up from behind and strangle him—the jury would never hear of all the physical and sexual abuse perpetrated by Henriquez, on the grounds that it was prejudicial.

What the jury *would* hear was how Henriquez trafficked in lies and secrets. When first questioned by task-force detectives, he had denied even knowing Lisa Ann Rodriguez or Shamira



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THE INCRIMINATING NOTE HENRIQUEZ GAVE TO HIS NEPHEW.

Bello. In fact, Henriquez knew both victims well enough to set up meetings with them, apparently making them pledge to keep the rendezvous a secret.

He had also set up a meeting with Jessica Guzman and made her promise to keep it a secret. But, perhaps because she was only 10 years old, she hadn't done that. Every day, Jessica walked a younger girl named Tracy home from school. On October 10, 1990, Jessica was in a terrible hurry with Tracy, saying she had to help the father of a friend who lived on Homer Avenue buy a birthday present. Jessica had told her mother a similar story but said she was helping the *mother* of a friend.

Because of these clues, and because Detectives Silverman and Papay had pieced together Henriquez's carefully choreographed plan, the jury was able to hear in far greater detail than in the other cases how Jessica Guzman disappeared and lost her life.

THE GUZMAN FAMILY AT JESSICA'S FUNERAL.

AMONG JESSICA'S after-school playmates were Christina and Eric Williams, who lived on Homer Avenue with their mother, Vivian, Henriquez's girlfriend. Henriquez liked to tease Jessica and Eric, who was also 10, about getting married someday.

Henriquez told Jessica that Eric's birthday was coming up and that he deserved a special present—maybe a bicycle. But Henriquez needed Jessica to help him hide the present and keep it a secret.

On Wednesday, October 10, Henriquez must have arranged to meet Jessica just after school. At about 2:30 P.M., he was waiting in a burgundy Lincoln Continental a block from St. John Vianney School, on Castle Hill Avenue. But a high-school friend of Henriquez's drove by—twice—and waved at him.

Henriquez must have known he'd been spotted, and went back to Vivian Williams's house on Homer Avenue, a few blocks away. Just before five, Christina Williams, Jessica, and Nyree, another playmate, showed up at the house. Jessica must have wondered why Alex hadn't met her after school.

The three girls announced they were going up to the Associated supermarket on Castle Hill Avenue, just a few hundred yards away. Henriquez waited for the girls to leave, then jumped into his car and beat them to the store.

In the parking lot, Henriquez sent Christina and Nyree inside to buy what they needed. Jessica stayed with him. They were probably alone in the front seat of his car for ten minutes, during which time Henriquez must have told Jessica what to do: When the other girls came back, Jessica was to say that she had to get some keys from her brother, and run toward her apartment building. Then she was to double back and wait for Henriquez.

Jessica apparently did just that while Henriquez drove the two girls back to Homer Avenue. He dropped them off and left immediately.

No one knows what Henriquez wanted from Jessica—perhaps just to drive around with a pretty young girl or, more likely, something entirely different. Henriquez was not seen for the next 75 minutes or so, and Jessica, of course, would never be seen again. Maybe she started screaming when she realized they weren't going to buy a bicycle.

Henriquez returned to Homer Avenue at about 7:30 and stayed until nine. He then went to spend the night with Andrea Rosario. Rosario remembered that Henriquez went to sleep with her that night and that he was there when she woke up. But she also remembered that he often went out in the middle of the night, as he must have done in the early hours of October 11. For at about one o'clock in the morning, a gambler named Sal Rivera saw Henriquez on the shoulder of the Bronx River Parkway, about 75 feet from where Jessica's body would be found. Rivera stopped, because it looked like car trouble, but Henriquez told him to mind his business. Rivera drove on, thinking no more of the incident until he saw a newspaper story about a murdered 10-year-old girl. And the picture beside the story was of Alex Henriquez.

THE JURY, ELEVEN MEN AND ONE woman, got the case on the afternoon of Tuesday, August 25. The jury watch was as tense as the trial itself: One day, members of the victims' families had a skirmish with Henriquez's mother, who had returned from Puerto Rico for the trial.

At 2:55 P.M. on Friday, August 28, the jury announced it had reached a verdict. The foreman, Al Frazier, rose. Before the clerk could even complete his instructions for dispensing the verdict on Shamira Bello, Frazier blurted out: "Guilty." Lisa Ann Rodriguez: "Guilty." Jessica Guzman: "Guilty."

One by one, family members exploded, their accumulated grief finally finding an outlet. Alex Henriquez cast his eyes downward after the verdicts were announced, but remained a portrait of stoniness. As he was led away, Milagros Guzman screamed at him, "Bastard! Bastard! I hope they kill you in there!"

By the time Detective Silverman reached the courthouse, the pandemonium was over. He headed for the elevator and the sixth floor, where the families were gathering before facing the press for what they hoped would be the last time. Suddenly, a shrill shout rang out.

"Are you happy now?" It was Nilda Henriquez, Alex's mother. She and Silverman were alone in the vast hallway.

"Are you happy now?" She jabbed her finger into Silverman's face; he stepped back.

"He could have been saved," Silverman told her. "He needed help."

"Don't you have a family of your own?" she shouted back.

"He needs help up here——" Silverman tapped his temple. "He needs help, and you never gave it to him."

She froze. Silverman stepped into the elevator. One last time, she played the only card she had, and her shout rang off the marble walls as the elevator door closed.

"ARE YOU HAPPY NOW?"

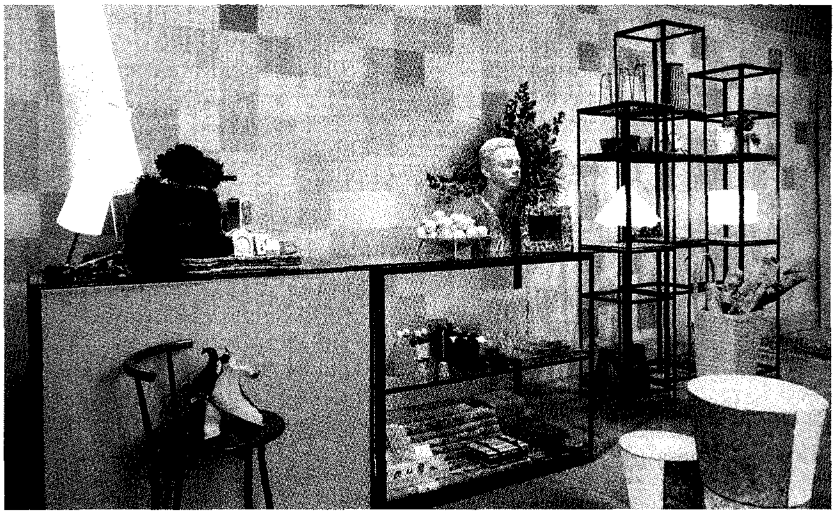
Satisfied, yes; happy, no. There was no joy among the Guzmans or the Rodriguezes or the Bellos, whom Silverman would later accompany to the cemetery. There was even less joy among the other families upstairs, whose children's murders remained unsolved. It was all well and good to pursue a man like Alex Henriquez and help send him to jail. But when Silverman learned to undo the evil that had already been done—perhaps then he would be happy. ■

Photograph by John Giordano/Saba.

BEST BETS

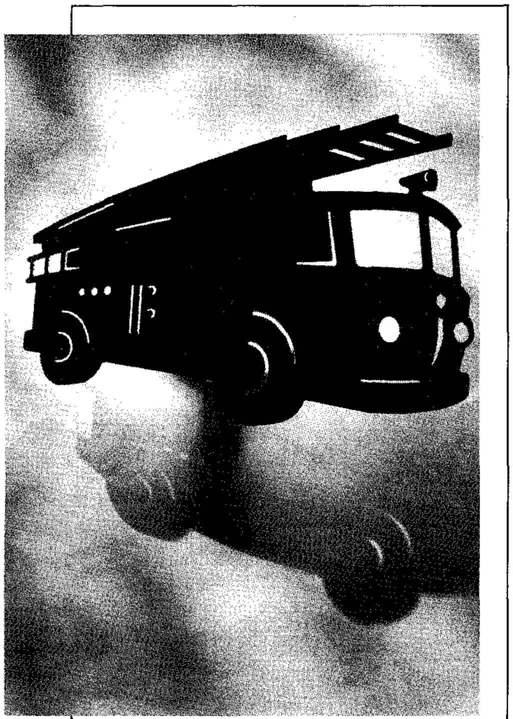
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan



Kitty and Caboodle

What would you expect to find in a store called Mxyplyzyk? Certainly not this terrific mix of contemporary machine- and handmade designs. Furniture and lamps, glassware and trivets, blank books and pens share the handsome space with dog bowls and cat soaps, slippers and smocks. "Baroque minimalism" is how the owners, two of whom were part of the the late Dot Zero team, describe the look of their shop. The name? Inspired by a *Superman* character but signifying nothing. (From $1.95 for a pheasant feather to $200 for a Braun watch to $595 for a Tebong "snow lift" floor lamp.)
MXYPLYZYK/*125 Greenwich Avenue, near 13th Street/989-4300*

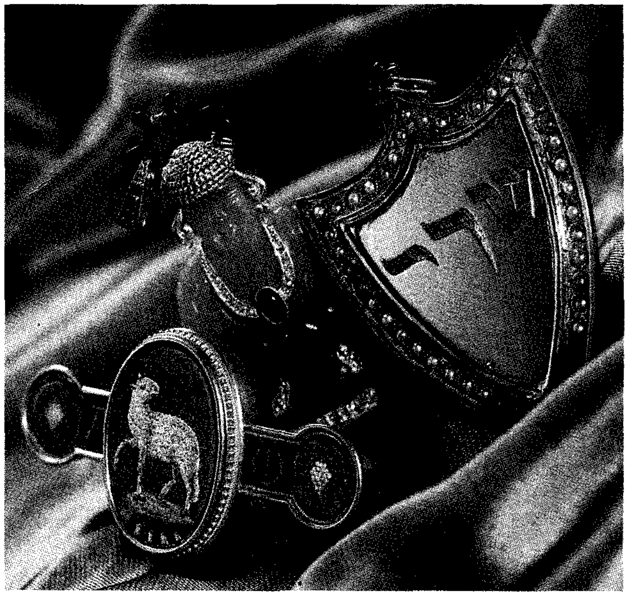


Lights Of Passage

It's rare to find lighting fixtures for a child's room that aren't too cute or sappy. So this cheery fire-engine wall sconce from Swing Lights wins us over with its assertive, bold design. It's laser-cut from steel, can hold a 60- or 100-watt bulb, and will light up your youngster's life with style ($75). Oh, yes, the company also makes a black train and a white airplane.
E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/861-2544*

Jewels and Hymn

Madonna kindled interest in the cross as a pop fashion accessory, but Janet Mavec may be responsible for a religious revival of a more subdued kind. Her own interest in religion persuaded her to put together "Signs of Faith: Religious Symbolism in Jewelry," and this exhibit, which opens on October 13, is filled with rare and wonderful pieces, in the Christian, Judaic, and Buddhist traditions, that date from 1650 to 1950. Amulets, seals, rosaries, Judaic marriage rings, Buddha pendants, papal crosses, and monk brooches—in gold, diamond, garnet, enamel, and mosaic—are among Mavec's tantalizing array. (From $275 for a nineteenth-century gold cross to $900 for a gold mizpah ring to $85,000 for a nineteenth-century cross set with denantoid garnets.)
J. MAVEC & COMPANY, LTD./*625 Madison Avenue, near 58th Street/Second floor/888-8100/Through October 31*



Photographs: left, Rick Osentoski; top, Bryan Whitney; bottom, Mark Weiss.

TREED IN 'LES ATRIDES'

"... A half-dozen actors double up in all the principal roles of *Les Atrides*, even though none is especially impressive in one. . ."

FOR 28 YEARS NOW, ARIANE MNOUCHKINE and her Théâtre du Soleil have been seducing France, Europe, the world. Sheep in general and academics in particular venerate her. Mnouchkine's band of actors, musicians, and backstage personnel, 60 in all, approach their vocation as if it were the Eleusinian mysteries—"the theater as a sacred space and art as an avenue to the divine," as one journalist paraphrased the credo. "We never go on stage without saluting it," says Mnouchkine, confirming the sacral aspect of her enterprise, which extends to the hard metal chairs to be sat in for two and a half hours a throw, a form of ritual penance. Purification of the soul depends on petrification of the posterior, or so it struck me at the Park Slope Armory in Brooklyn, where Mlle Mnouchkine is briefly illuminating America.

Her current offering, **Les Atrides,** two years in the making, is a tetralogy comprising the *Iphigenia in Aulis* of Euripides and the *Oresteia* of Aeschylus. The two don't really match up, but logic isn't Mnouchkine's strong suit. Agamemnon's sacrifice of his daughter elicits, upon the king's return from Troy, Clytemnestra's murder of her husband and his booty, Cassandra. And so on, through the repertoire of slaughter that enlivens the story of the house of Atreus until, under the aegis of Athena, Orestes is forgiven his piously filial matricide, the snarling Furies are brought to heel, and Athens can be founded.

FOUR ON THE FLOOR: *Simon Abkarian as Orestes in* Les Atrides.

Mnouchkine's chief contribution is to mix the theater up ethnically. Her set suggests the heavy planks enclosing a Spanish bullring, with side apertures to duck into from the horns and, backstage center, a double door that grandly swings open or shut. A cerulean cycloramalike curtain surrounds it all, and a ramp slanting up through the vomitory allows a blue board on casters to ferry characters onto the lip of the stage and off. A select few ride in through the double doors on high platforms sliding in above a curtained inner stage, which may conceal another character or an electric fan for a wind effect.

The costumes and dances represent various aspects of Mediterranean culture, including the Near, Middle, and Far East, with a special curtsy to India. To match this *mélange adultère de tout* (to quote Tristan Corbière), the main actors tend to come from Brazil, Mexico, Lebanon, India, Italy, etc., and often speak French with accents only slightly less ecumenically irritating than those of Peter Brook's company. Mnouchkine's and Brook's theaters, though more similar than not, are today's rival theatrical religions, loving each other about as much as the Protestants and Catholics of Ireland.

Gender is ignored: The chorus of women in *Iphigenia* and that of old men in *Agamemnon* are both coeducational. But since Mnouchkine paints the performers' faces white, with generous dabs of black, red, and blue (Oriental-theater manner), it's harder to distinguish the sexes than in the chorus line of another classic, *La Cage aux Folles*. They dance a sort of Indian kathakali, with a bit of Greek taverna thrown in. The music comes from a huge loft erected stage left, where the "theater composer" (his term) Jean-Jacques Lemêtre, aided by three acolytes, makes semi-improvised musical underpainting on some 60 instruments—some antique, some exotic, some homemade. The banging, plucking, and tinkling consubstantial with the stage "action" reminds me of those TV commercials where a text in block capitals is pleonastically duplicated by a stentorian voice-over.

A half-dozen favored actors double up in all the principal roles, even though none of them is especally impressive in one. The best reciter is Brontis Jodorowski (the son, I presume, of the creator of the oafish cult movie *El Topo*), and the cutest soprano is that of Catherine Schaub, who also dances daintily. But neither choreography nor direction yields anything that wouldn't be better as a ten-minute extract from each of the four plays. Particularly unimaginative is the lighting, which goes from glaring to dark and back again. Each play starts with an endless drumroll, and ends with a tape of ferociously baying dogs, symbolizing Erinyes.

The plays emerge pretty much alike, some with more cutesiness, e.g., the old-boy chorus in *Agamemnon* getting winded and comically collapsing. (The Greeks had a word for it: *sophomoric.*) If the diction were sublime, if the performers weren't dancers trying to act or actors trying to dance, it would help. As would a better than mediocre visual imagination from the director.

Even the translations, by Mnouchkine and others (including the hyperformidable Hélène Cixous), are undistinguished, and reminded me of better lines in Racine, e.g., "Aphrodite toute entière s'est enfuie" of "Aphrodite toute entière à sa proie attachée." But Mnouchkine snake-charms audiences and critics. One of the latter writes, "Characters deliver long dialogues, even monologues, almost motionless, standing or sitting on a vast, bare stage." The conclusion is not "How dull!" but "Uncannily, energy and attention funnel onto the spot." *Uncannily* is the operative word; this is a mystical experience. In the theater, as elsewhere, I prefer the secular. I don't think "characters' souls" can be "talked of" on stage, and don't look at theater as an "avenue to the divine." Or as bull in a mock arena. ■

Photograph by Martine Franck/Magnum.

The Insatiable Critic/Gael Greene

HOT AND SWEET

"... .At Arizona 206, David Walzog's chilies are a pow to the brain; at Follonico, Alan Tardi performs marvels of savory roasting ... "

TO MY TASTE BUDS, **Arizona 206** NEVER quite recovered its edge after Brendan Walsh decamped. The kid from the Bronx had reinvented Southwestern cooking. Was there ever a cowboy or Indian who even dreamed of Walsh's venison black-bean chili? Tough trick to follow. So what a delicious shock to wander, by whimsy, into a once-favorite haunt, unprepared for the roller-coaster thrills of a gifted new chef in the kitchen.

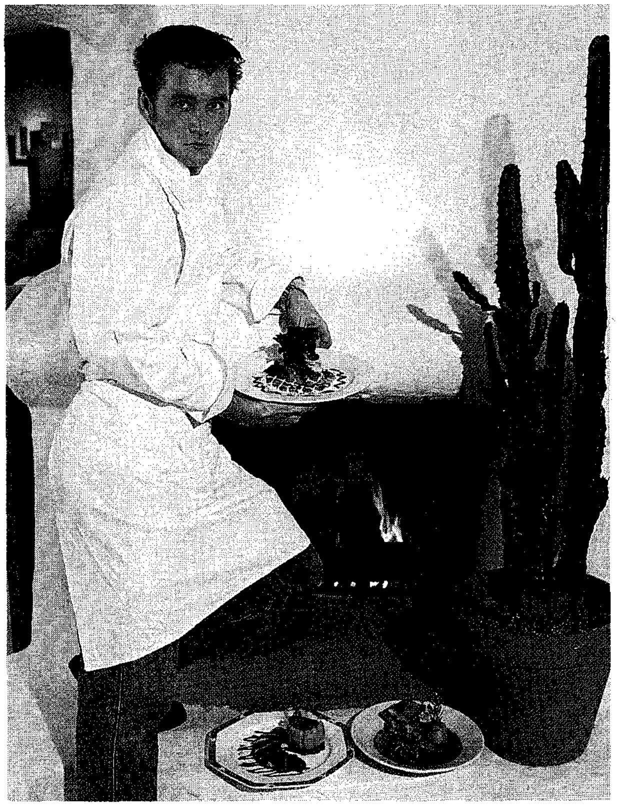
First, the squawks. The chill wind of neglect: no greeter at the podium. A hefty tariff—$5.50—for ale on tap. No sign of the grilled-scallion flatbread quickly ordered at the bar. Being settled a bit painfully into a plaster niche—well, this cramped, fake-stucco pueblo outpost was never really comfortable, no matter how many cushions were piled up.

And then ... a chorus of flavor. An absolute concerto of chilies. First a tickle, then a punch—a sneak attack on the nose, a crushing pow to the brain, an explosion in the mouth. Who's in charge? Leonard Bernstein, back in the uniform of General Schwarzkopf?

Introducing David Walzog, just 26, who is not without misses, but dizzying in his triumphs. Tender pan-crusted scallops with roast garlic on a field of spinach, with pumpkinseed pesto. A duplex construct of roasted red snapper in a broth perfumed with pickled shallot and serranos beside a grilled onion stuffed with orzo salad. Juicy ancho-glazed baby chicken on wilted beet greens, with roasted garlic and beets and balls of yam, lardons adding a smoky flavor to the faint sweetness of the sauce. A dumb little bird transformed.

There are some flubs. The skate, with its luscious roast-corn-and-mushroom salsa and giant caper berries, is stringy, too long on the fire. The vegetable relleno is fine, but not nearly as stirring as tequila-cured salmon with tomatillo sauce and salmon roe—a sight to see in its checkerboard dress with an Indian headdress of nature-painted lettuces.

Look familiar? Cuisinary kultur vultures may recognize the influence of Alfred Portale. And indeed, Walzog prepped at the Academy of Gotham Bar & Grill, after a stint on the line at Lola and before moving on to Washington, D.C., to open Mark Miller's monster-huge Red Sage. But this is not a pupil emptily aping the master. Walzog's signature is all his own. More feathery greens and woody wild mushrooms with a boost of cuitlacoche (corn fungus—don't let that scare you away) fanning out of a carved-potato vase accessorize a very good sirloin. There are flying saucers of crisp-fried sea-salt-and-cumin-crusted tortilla and otherworldly plantain crackles, seasoned with cumin and ancho chili ... no whisper of grease.



DAVID WALZOG: *New fire at Arizona 206.*

If I had my way, these heavenly chips would be a gift of the house, along with the excellent bread from another Santo family enterprise, the bakery at Chez Panis. Wouldn't hurt, considering that entrées run $19 to $28 and a free-spending duo could easily invest $120 to $150 in three courses—a bottle of sturdy Ridge Zinfandel, tax, tip, and bar tipple included. Of course, lunch is more gently priced, and there's still a $19.92 prix fixe—for, perhaps, duck confit with buckwheat sourdough pancake, followed by chipotle tagliarini with clams and chorizo and a cherry pecan sundae with chocolate ancho ice cream—and early birds can dine any night of the week from 5:30 to 6:30 for $24.92. Discounted tabs in the café (yet to feel the Walzog touch) are another option.

In pondering success and failure in the restaurant world, I've often thought about the power of a strong margarita. Drink one or two, and everything tastes great. That first dinner, with its irrepressible shrieks and cries and murmurs (being the critic doesn't mean you're a model of dignity or hopelessly jaded), has me worried. Perhaps the alcohol flow has confused sensitive taste buds. Blame the Road Food Warrior for deciding he needs an Ultimate Margarita as *digestif* with his dessert—the margarita granita, a supernal slosh of citric bliss ablush with strawberry purée. To save the Warrior from himself, guess who drinks half?

But lunch, cold sober, confirms the verdict. Noontime's pulled chicken and green-chili pizza with wild mushrooms and jack cheese is as pleasing as nighttime's goat cheese, squash, and watercress on flatbread from the bar menu. Mild red mole adds spice to barbecued pork tamales. And a complex lemon-chili vinaigrette graces the lobster-squid-and-scallop salad. More seafood: This time, red snapper, clams, and shrimp swim in a haunting fish soup with nutty bits of posole. Rare-tuna slices ring a pile of gaufrette potato chips lapped all around with olive and red chili vinaigrette. Everywhere, he-man lunchers tuck into peppered steak on a first-rate Ecce Panis roll, one side smeared with chipotle, the other with black bean purée, parked beside a mountain of red chili onion rings.

A cinnamon tostada tilts like a stylish hat atop mango ice cream and tropical-fruit compote. Cajeta (caramelized goat's milk that tastes like butterscotch) tops a

Photographs by Charlie Samuels/Outline.

banana sundae with cinnamon ice cream. The day's sorbets sit in pale-green honey soup. And even if you're not nuts about coconut or breakfast, you'll marvel at the pleasure quotient of coconut flan with honey-glazed shredded wheat. I promise.

Arizona's on my mind.

Arizona 206, 206 East 60th Street (838-0440). Lunch, Monday through Saturday noon to 3 p.m.; dinner, Monday through Thursday 5:30 to 11 p.m., Friday and Saturday to 11:30 p.m., Sunday to 10:30 p.m. A.E., D.C., M.C., V.

NO ONE WOULD HAVE BEEN SURPRISED IF Alan Tardi had picked up a disabling case of postadolescent Oedipus complex. Tardi was barely visible bossing the kitchen at Le Madri during the mothers-of-invention brouhaha, and the jet-setting mamas got all the press with their fabled home cooking. But Tardi emerged unsmothered and stable, eager to realize his dream—a room all his own, not too fussy, not too formal, not too funky, with a wood-burning oven where he would perform marvels of savory roasting.

And here he is, around the corner from the Flatiron Building, at **Follonico.** Don't be misled. It's named for a hill town in Italy, not an act of love. And it's only somewhat Italian—more in spirit than by the rulebook. Already Tardi has tamed the oven's flames, turning out spectacular basil-perfumed baby chicken, elegant pizzas and pizza bread, and an absolute imperative: roasted autumn vegetables. Sweet caramelized strands of onion, cubes of butternut squash, carrots, turnips, celery root, whole cloves of garlic, whatever the market offers . . . a $4 side dish, so good we're eating it like popcorn and ordering another. I defy even a vegephobe to resist.

Karen Bussen, at the dining-room command post, is the smiling welcome, bustling about with warmth and authority not just because she is the chef's significant other but because she's a professional, making up somewhat for the rawness of the serving staff. The dark-wood paneling is welcoming, too; the tables, eccentric in that they are unset, bearing only napkins in wonderfully silly rings—a sunflower, an acrobat. But the light is harsh—a votive candle on every table would help—and the walls cry out for an art consultation.

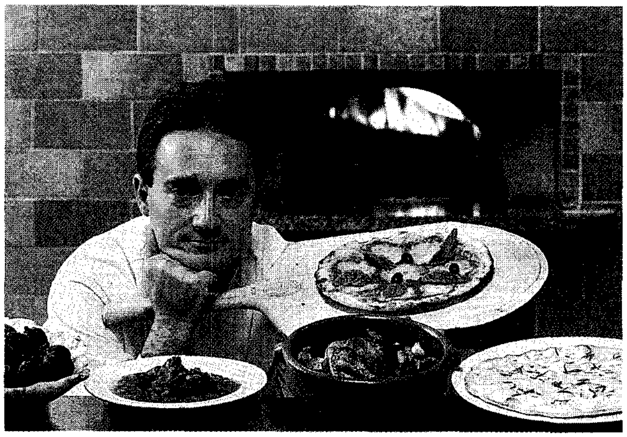
As soon as you are nibbling the homemade bread sticks or focaccia, you'll stop looking at the walls, I guess. And you won't need schiacciatta with rosemary, but don't be too proud to mispronounce it anyway, and divide this crisp pizza bread along with antipasto: baby octopus and black polenta, grilled wild mushrooms, greens with a hint of truffle oil, or a pasta that two might share—wonderful orecchiette with smoked bacon and spinach, pappardelle with braised rabbit, or a simple and perfect rendition of penne with spicy tomato sauce. Lobster, shrimp, and scallops are perfectly cooked in the ragout under a coverlet of herb-imprinted pasta dubbed fazzoletto. And what poet could resist "singing scallops" and New Zealand cockles with spaghetti—an elegant version of clam sauce?

It takes courage these days to resist hypercreativity and the cutes. Tardi has the sure touch to make simplicity work. Given the Greenmarket nearby and the computer in the office, the menu almost never looks the same two days in a row, but there may be stone-seared duck carpaccio, deep-fried baby trout, or sardines with crisp mizuma and fried capers.

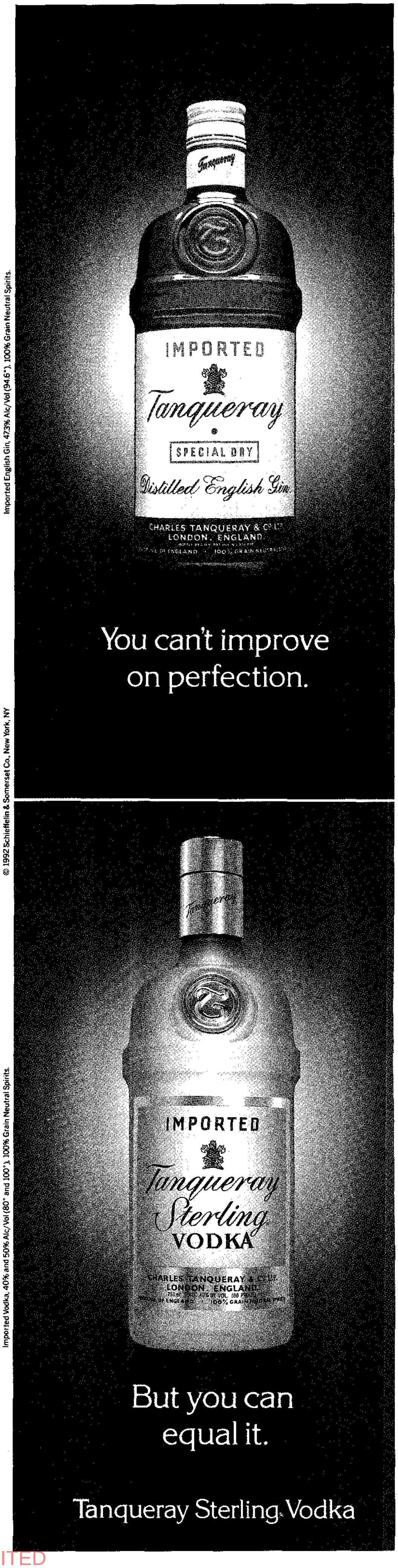
Desserts celebrate the season. For now, the tart boasts figs, and wonderfully tangy plums hide under a polenta crust that tastes like a soft sugar cookie. There is always a granita—espresso one night, Concord grape the next, and fresh-baked cookies to go with a sweet Moscato or Malvasia by the glass. Orange semifreddo has a grainy texture I don't like, but the chocolate hazelnut cake is rich and dense, and pears poached in red wine come with moist spice cake. Alas, offering fresh figs in a marble leaf dish to some customers and not to others could create unrest.

Tardi's scheme to keep entrées under $20 is working so far. Even a hungry two could eat three courses with wine and tip for $80 or so. Pastas, pizzas, and sandwiches (panini) at lunch range from $9 to $11.50. There are wines by the glass, too, and only fourteen labels on the wine list, but, amazingly, the unknown red for $16, Salice Salentino from Puglia—warm and mellow and great with this food—is superior to my usual old reliable Dolcetto.

Follonico, 6 West 24th Street (691-6359). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays to 11 p.m. A.E., D.C., M.C., V. ■



ALAN TARDI: *Taming the flames at Follonico.*



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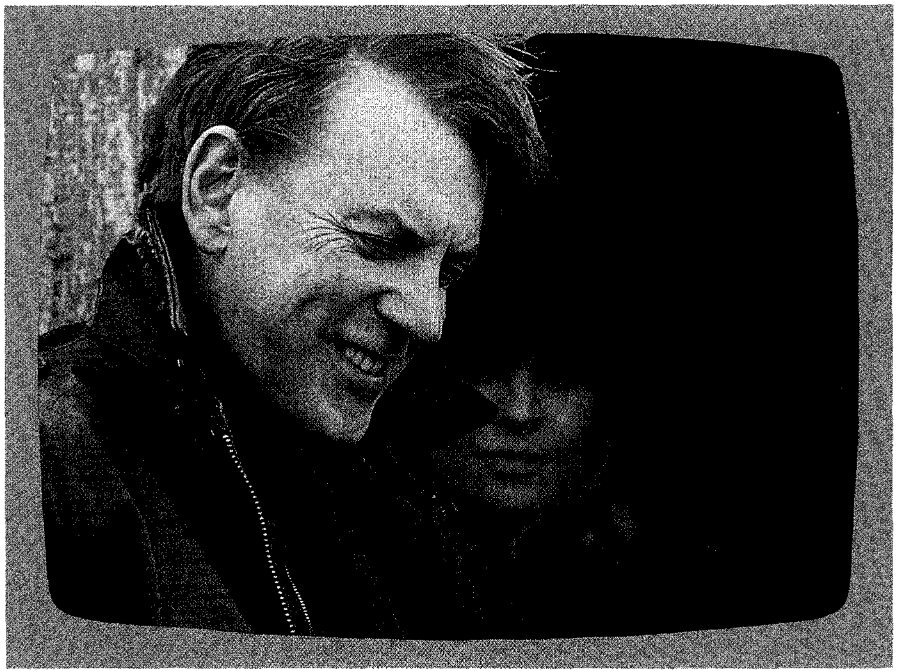
Television/John Leonard

BAD LUCK OF THE IRISH

"...Christie sleeps with Sutherland just long enough to involve him in a terrorist conspiracy; in *Clarence Thomas,* nobody's happy..."



MISERY TRAIN: *Donald Sutherland and Julie Christie in* The Railway Station Man.

IN NORTHERN IRELAND OR ACROSS THE bloody border in the picturesque republic, no matter where she lives in **The Railway Station Man** (Sunday, October 18, and other dates; 8 to 10 P.M.; TNT), terrible things insist on happening in Julie Christie's immediate vicinity. When her blameless and boring schoolteacher husband is shot to death, by accident, in Derry, Christie's Helen Cuffe packs up herself, her oils, and her truculent son, Jack (Frank MacCusker), to a coastal village in County Donegal, with lovely rocks to sit on with her sketch pad. Between renderings of seascapes, bicycles, and the odd sheep, she beds down with a one-armed, one-legged American eccentric, Roger Hawthorne (Donald Sutherland), just long enough to involve him in a conspiracy of Dublin terrorists. And no sooner are the bodies counted than Helen's back at feverish work, with a brand-new easel.

First the movie and then the Christie: Adapted for the BBC by playwright Shelagh Delaney from a novel by Jennifer Johnston, *The Railway Station Man* has a lot on its gnomic mind, like a Thomas Hardy novel with high explosives. On one hand, it's about maiming. Roger lost that arm and leg and carries around some shrapnel because of Korea; Helen's wounded in her domesticity. On another hand, it's about love's symmetry. The two together make up for each other's missing parts. On a third hand, it's about beauty. If Helen paints, wherever she is, Roger has wandered the world, lovingly restoring old railway stations. His signal box and her seascapes are beautifiers of this bleak and windy coast, of an Irish politics of broken bones and severed limbs.

But I can't help thinking that there's a fourth hand, having to do with vocation. Fatalism meets Art Therapy. Everything—"loneliness . . . anger . . . sadness . . . hope"—seems to be grist for Helen's painterly mill, a kind of mulch for the autonomizing of her selfhood.

Christie, as usual, is short on definitions, profligate with clues, and gorgeous. We never know in any of her movies what really goes on in her head. It's as if she's dropped in, opaque, on Russia or India or Nashville from another solar system, full of alien thoughts and feelings about warp factors or sandworms. Because Sutherland's appeared with her before, very wet in Venice in the Daphne du Maurier occult thriller *Don't Look Now,* he ought to have known better. From Warren (Beatty) to Omar (Sharif), she's usually bad luck for the men in her movie life. They perish of enigma. But if you're a male my age, you are likely to forgive Sutherland because you, too, have spent these many years consorting with Christie's dreaminess. In Ireland, instead of mournful pipes or frantic jig, we somehow still hear the Lara theme from *Dr. Zhivago.*

BE PATIENT WITH **The Best of Friends** (*Masterpiece Theatre;* Sunday, October 18; 9 to 10:30 P.M.; Channel 13). For stage and screen, Hugh Whitemore has stitched together several decades of affectionate letters to and from Sir Sydney Cockerell, curator of the Fitzwilliam Museum, and Dame Laurentia MacLachlan, abbess of Stanbrook, and George Bernard Shaw, ordained wit. This means a lot of standing around for Sir John Gielgud as Cockerell, Dame Wendy Hiller as the abbess, and, most astonishingly, Patrick McGoohan as G.B.S. They seem to be speaking to one another through holes in the dilated ether of some Teilhard de Chardinian noosphere.

But Gielgud, of course, makes us care about his unhappy fussbudget, whose wife was an invalid for 30 years. And Dame Wendy, of course, is radiant in her marriage to Christ, writing her book on *The Grammar of Plainsong.* And McGoohan, behind a fierce Druidic beard, is winning when he sends back to Stanbrook a pair of pebbles from the Holy Land, and petitions Laurentia's forgiveness for his *Adventures of the Black Girl in Her Search for God,* and learns to tango. We are meant to meditate on the nature of friendship. It seems to me that sexlessness helps. But I'll admit that there wasn't a dry eye in this house when the three of them sang "Titwillow."

IF ALL THE TERRIBLE THINGS THAT HAPPEN to Julie Christie in Ireland just make her that much more enigmatic, all the terrible things that have happened to Annette O'Toole in America, in France, and in England seem to have rendered her comatose. I thought O'Toole's reading of Rose in the mini-series *The Fitzgeralds and the Kennedys*—gone numb from family trauma, sexual hysteria, and religious nuttiness—was odd but affecting. But she's numb again as the luckless heroine in the

Photograph by Erik Heinila/TNT.

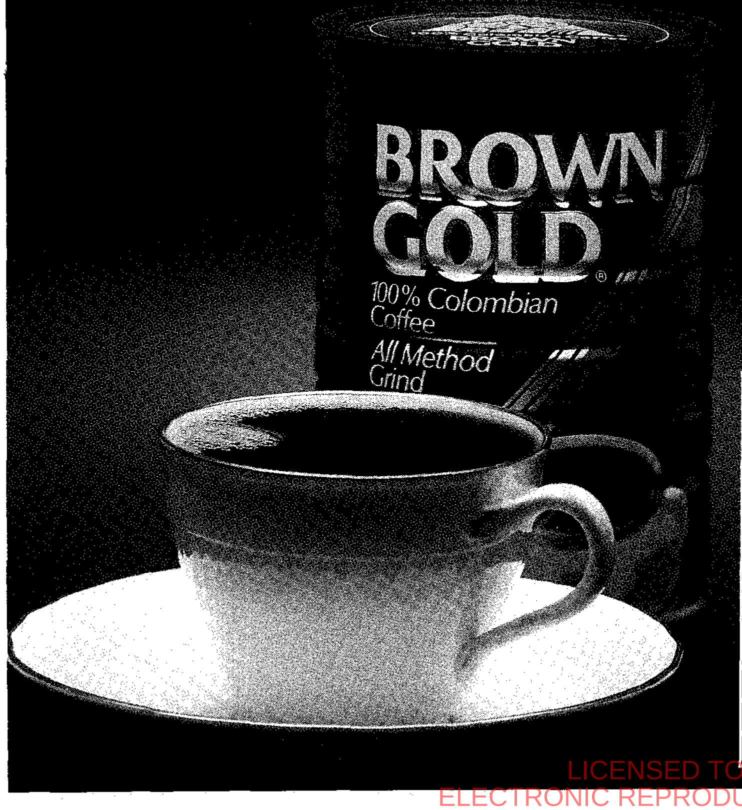
Danielle Steel's 'Jewels' mini-series (Sunday, October 18, 8 to 11 P.M., and Tuesday, October 20, 9 to 11 P.M.; NBC). Maybe it's not just the script, the worst in mini-series history since *Noble House*; maybe it's also O'Toole, who talks to us for five hours through a haze of sedation.

That said, Anthony Andrews is no bargain either. He seems to be wasting away behind his *Brideshead* grin. Some of this is supposed to happen. After all, if Andrews hadn't gone to war to be wounded, O'Toole never would have been left alone in their French château for the Nazis and Jürgen Prochnow. And considering how wheelchair-creaky he is on his return, it's amazing how often O'Toole gets pregnant, although at least for her third, fourth, and fifth childbirths she has a doctor on call, whereas, previously, her midwives were catastrophes. But some of the Andrews decrepitude could be self-doubt and self-flagellation. What, he seems to ask himself, have I done to my career? From Evelyn Waugh to Danielle Steel. . . .

But I haven't explained yet, have I? O'Toole plays the American jet-setter Sarah Thompson, whose flight to Europe from an abusive, alcoholic first husband lands her Andrews, the duke of Whitfield, who will renounce his distant claim to the British throne—more network Windsor-bashing, this—so that Sarah can decorate his château. Cricket and roadsters! Paris and sheep! Swastikas and Jürgen, the Good German—without whom, in spite of the Resistance, there would have been a fate worse than death. After the war, besides propagating children who will grow up so unpleasant as to richly deserve their disappointments, these enterprising Whitfields go into business with the jewels they've bought from otherwise penniless Jewish survivors of the Holocaust. They set up shop in London, Paris, and Rome. All you really need to know about her latest mini-series is that Danielle Steel isn't the least bit nauseated by such profiteering.

In brief: BETWEEN SLABS OF STEEL, there's **Jonathan: The Boy Nobody Wanted** (Monday, October 19; 9 to 11 P.M.; NBC), in which volunteer social worker JoBeth Williams goes to court to wrest custody of Down's-syndrome child Chris Burke from neglectful parents Alley Mills and Tom Mason. Since Williams is married to Jeff DeMunn, and Madge Sinclair is on her side, and Mason Adams is the judge, and anybody would believe Burke (*Life Goes On*), whatever he said, the good guys win. But this, of course, is exactly the sort of thing that Hillary Clinton was talking about before the Attack of the Killer God Squad made her shut up her mouth with cookies. . . . In **Clarence Thomas and Anita Hill: Public Hearing, Private Pain** (*Frontline;* Tuesday, October 13; 9 to 10 P.M.; Channel 13), the documentarian Ofra Bikel, who won an Emmy for 1991's *Innocence Lost,* talks to a remarkably broad range of blacks about *their* perceptions of the spectacle the Senate Judiciary Committee made of itself. Nobody's happy. Most feel Anita Hill should have kept quiet "for the good of the race." Many are angry that their own feelings are so ambivalent, that living in this country makes such ambivalence obligatory, that fantasies about black sexuality got such a lurid play in the electronic circus. Best of all are the young women at Spelman College in Atlanta, who understand that Anita Hill is one of them. . . . I've seen only four hours of the new ten-part series **The Pacific Century** (Sundays, starting October 17; 6 to 7 P.M.; Channel 13), but this long look at the past 150 years of Asia-Pacific development, from colonialism to nationalism, seems a winner, with extraordinary footage and unusual choices of emphasis. In *The Two Coasts of China,* for instance, there's very little about the Communist Revolution and a lot about the nineteenth-century Opium Wars, when England sailed forth to defend its greedy right to feed the habit of 3 million Chinese addicts. ■

BREW UNTO OTHERS.



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GOING FOR THE GOLD

“ . . .The time is ripe for a drive upstate, to savor delectable ‘heirloom’ apples and the beauty of the Hudson Valley in autumn . . .”

’TIS THE SEASON . . . : *A Mary Cassatt painting.*

BITE INTO A BALDWIN. ITS DELICATELY TART, creamy-yellow flesh, positively crackling with juice, is a taste of America’s past—an antidote to the waxy-flavored Delicious, which looks pretty but never fails to disappoint. To an apple lover, there’s nothing in the supermarket as delectable as the “heirloom” apples grown upstate—old-style varieties, cultivated in the 1700s and 1800s, that are too special to make it to most fruit stands in New York.

Orchards full of Pound Sweets, Opalescents, Snow Apples, Black Twigs, Northern Spys, and Newtown Pippins are just a few hours’ drive north of the city—a delightful jaunt right now, when the Hudson Valley is ablaze in russet and yellow. So take the trip—not only for the beauty of the journey but to savor the wonderful apples our forebears savored back when this country was a nation of farmers tending family orchards.

These antique varieties have been abandoned by most growers because they don’t lend themselves to mass production: Some drop easily in the orchard; some have low yields; some lack the glossiness required for supermarket sale. Ah, but their *flavor*!

To begin your search from Manhattan, take the East River Drive to the Triborough Bridge to the Major Deegan, which becomes the New York State Thruway (I-87). Get off at Newburgh. Briefly head east on I-84, then take Exit 10 and turn north onto Route 9W.

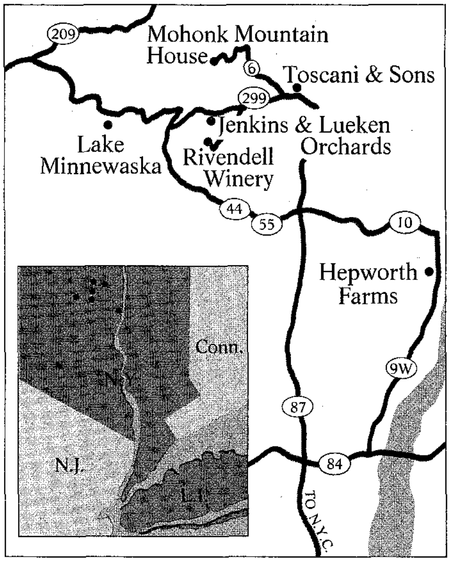
Nine miles up the road, on your left, you’ll see a sign for **Hepworth Farms** (914-795-2142), which dates back to 1818 and grows some 40 apple varieties. At any one time, you’ll find only a few varieties at their peak. Some that are ripe now are the Stayman Winesap, an agreeably hard, marvelously juicy apple with a rich, winelike flavor and an intense aroma, first cultivated in Leavenworth, Kansas, in 1866; the Rhode Island Greening, a highly rated baking apple whose flavor, midway between tart and sweet, is called sprightly (the Greening was first grown by a tavernkeeper in 1748); and the bright-red, crunchy, slightly tart Jonathan, discovered in Woodstock, New York, in 1800. Apple doyenne Lois Hepworth suggests you try her Golden Delicious, a relative newcomer (first cultivated in 1914) with a tang not found in the supermarket strain.

For a pretty back-road drive through orchards and rural villages, turn left at Milton Turnpike, 1.8 miles up the road from Hepworth Farms. Also known as County Road 10, it runs into U.S. Highway 44 (County Route 44–55), which, taken west, will deliver you to the pine-scented woods of Minnewaska State Park.

If a picnic lunch is your pleasure, consider a route that lets you pick up lunch on the way to the park. On the Thruway, bypass Newburgh and keep going until you reach New Paltz. Take Exit 18 and turn left onto 299 West, which carries you through downtown New Paltz and right by **Toscani & Sons** Italian delicatessen (119 Main Street; 914-255-6770), which sells fresh Italian breads, homemade dry sausages, cannolis, and wonderful fresh mozzarella marinated in olive oil, garlic, parsley, and red pepper flakes. Follow the signs just outside town to **Rivendell Winery** (714 Albany Post Road, 914-255-0892) and pick up a bottle of cold 1990 Sarabande ($7.50).

Expect a crowd there for the “Taste of New Paltz” festival on Sunday, October 18, when, between noon and 5 P.M., cooks from 35 local restaurants will converge on the grounds of this sloping hillside winery to sell tastes of their favorite fall recipes for $1 each. While you’re having the roasted-garlic soup with Swiss chard, capers, and black olives, prepared by John Novi of DePuy Canal House in High Falls, the children can paint pumpkins, ride a pony, pet a pygmy goat, or listen to a traditional Indian storyteller. You buy tickets for various events (such as a one-man circus called Circuskeeferkus).

From Rivendell, travel back four miles to the point where you left Route 299 and turn left. As you continue west, you’ll ascend toward the white cliffs of the Shawangunk Mountain range. My favorite spot for heirloom-apple hunting is **Jenkins & Lueken** (914-255-0999), set in a beautiful spot bordering a wilderness preserve four miles west of New Paltz. Jenkins & Lueken grows dozens of varieties, including such treasures as the Baldwin, a flavorful, rough-skinned apple that came up as a chance seedling on a farm near Lowell, Massachusetts, in 1740; the Stayman Winesap; and the Northern Spy, a superbly tart, crisp variety that, used in apple pie with homemade crust, will improve your standing with your friends. Con-



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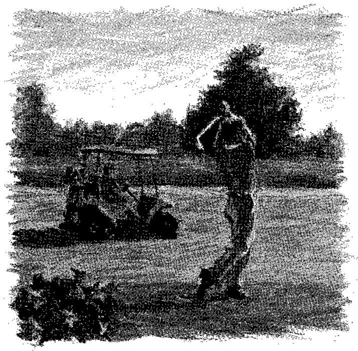

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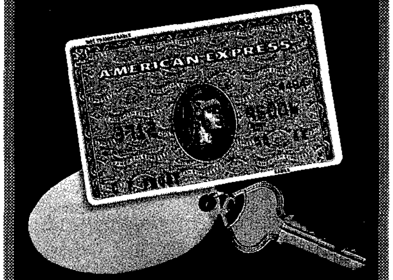

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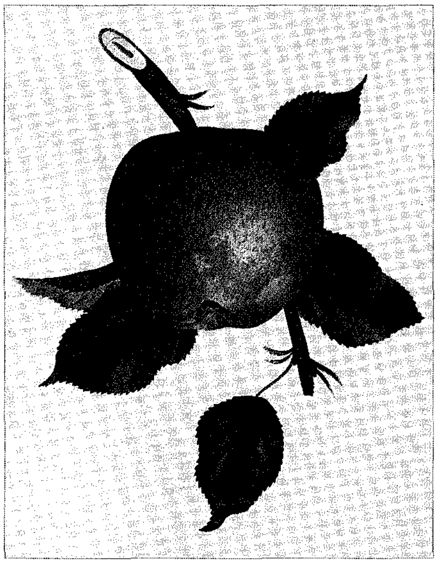
tinue on 299. Turn right onto U.S. 44 to wind your way over the mountain into **Minnewaska State Park** (914-255-0752), an undeveloped woodland studded with clear lakes, fresh springs, plunging waterfalls, and miles of trails leading to spectacular overlooks. From the entrance to Lake Minnewaska, a high mountain jewel, you can take any number of hikes, from a waterside stroll to serious all-day treks through forests of hemlock, maple, and pine. Stunning views over the valley are within an easy walk; Beacon Hill is one of the finest trails.

A parking space up by the lake is $3 per car. Parking is free in the lower lot, but from there, it's a steep walk up to the lake. (First, get a map at the ranger station, not far away.) Stop off at Awosting Falls—where a stream dives from an overhanging cliff into the green pool below—before you head up the Scenic Sunset Carriageway (a twenty-minute walk if you're fit).


A TASTE OF THE PAST: *The tart, juicy Baldwin.*

If you'd like a little more civilized taste of the nineteenth century, stop at **Mohonk Mountain House** (914-255-1000), a sprawling Victorian-era resort set on its own dazzling blue lake. Hiking trails lead to shaded lookouts where you can sit and enjoy the view . . . or you can idle beneath arbors in the formal garden, which has displayed the same slashes of vibrant color for 120 years . . . or glide out onto the lake in a rowboat, canoe, or paddleboat for $4 a half-hour, $7 an hour, to get your private view of the surrounding cliffs.

To get to Mohonk from New Paltz, turn right on Springtown Road just outside town. On weekends, a day pass for adults costs $8; weekdays, it's $5. Day guests park their cars at the gatehouse and either walk two miles through the forest to reach the hotel grounds or, for an additional $2 per person, ride a shuttle (weekends only) leaving every twenty minutes.

The Smiley family, which has run this resort for four generations, thoughtfully built a picnic lodge for day visitors back in 1907. This inviting yellow building has wide covered porches where you can spread out your lunch on tables covered with red-and-white checked tablecloths. Till October 26 (and weekends thereafter), enjoy the turn-of-the-century soda-fountain atmosphere inside, where soups, salads, and burgers are sold at reasonable prices.

If you make reservations for lunch or dinner ($22.50 and $27.50 per person, respectively) in the dining rooms, admission to the grounds is free, you can wander through the hotel, and you can drive your car straight up. Now, Mohonk is much beloved by visitors, but not for its food. The main dining room is magnificent—made completely of white pine, with spectacular 80-foot ceilings, a mammoth red-brick fireplace, and a beautiful view of the Catskills. The food, however, resembles the edible but joyless fare of a boarding school. Stick to what's simple, like the fresh-fruit salad, the vegetables, or the carved meat served at the buffet lunch.

But it is possible to enjoy a truly refined culinary experience in a country setting and learn more about heirloom apples, too. On Sunday, October 25, Hudson River Club chef Waldy Malouf will travel to **Breezy Hill Orchards** (914-266-5967), a working farm whose white Victorian farmhouse and nineteenth-century barn are set on 35 rolling acres near Clinton Corners, New York. There he'll create delights like cold apple vichyssoise with hot crisped apple skins, game birds with glazed apples, slaws, struesel, and American apple pie, washed down with just-pressed cider and wines from nearby Clinton Vineyards. Walk through the orchards and learn the history of fruit growing in the Hudson Valley from Breezy Hill co-owner Elizabeth Ryan Zimmermann. Back at the farm, she'll lead a sit-down tasting of fifteen varieties. **FarmHands-CityHands** (212-627-4263), a nonprofit group that links farm and city, offers the trip for $85 for guests, $75 for members, including transportation (a bus leaves the Greenmarket at Columbus Avenue and 77th Street at 10 A.M., returning at 6:30 P.M.). For drivers, the cost is $50 for guests, $40 for members; you'll get a map once you register.

If you return to Manhattan still longing for a taste of the country, note that the folks from Breezy Hill and Locust Grove Orchards bring apples to the Greenmarket in Union Square every Wednesday and Saturday—heirloom varieties with whimsical names like Winter Banana, Maiden Blush, and Roxbury Russet, and some of the excellent newer varieties like the Jonagold.

"So many people have never had a really good apple," says Zimmermann, sighing. "They shouldn't get a fixed idea about the variety they must try. They should simply ask, 'What's really good and fresh now?' " ■

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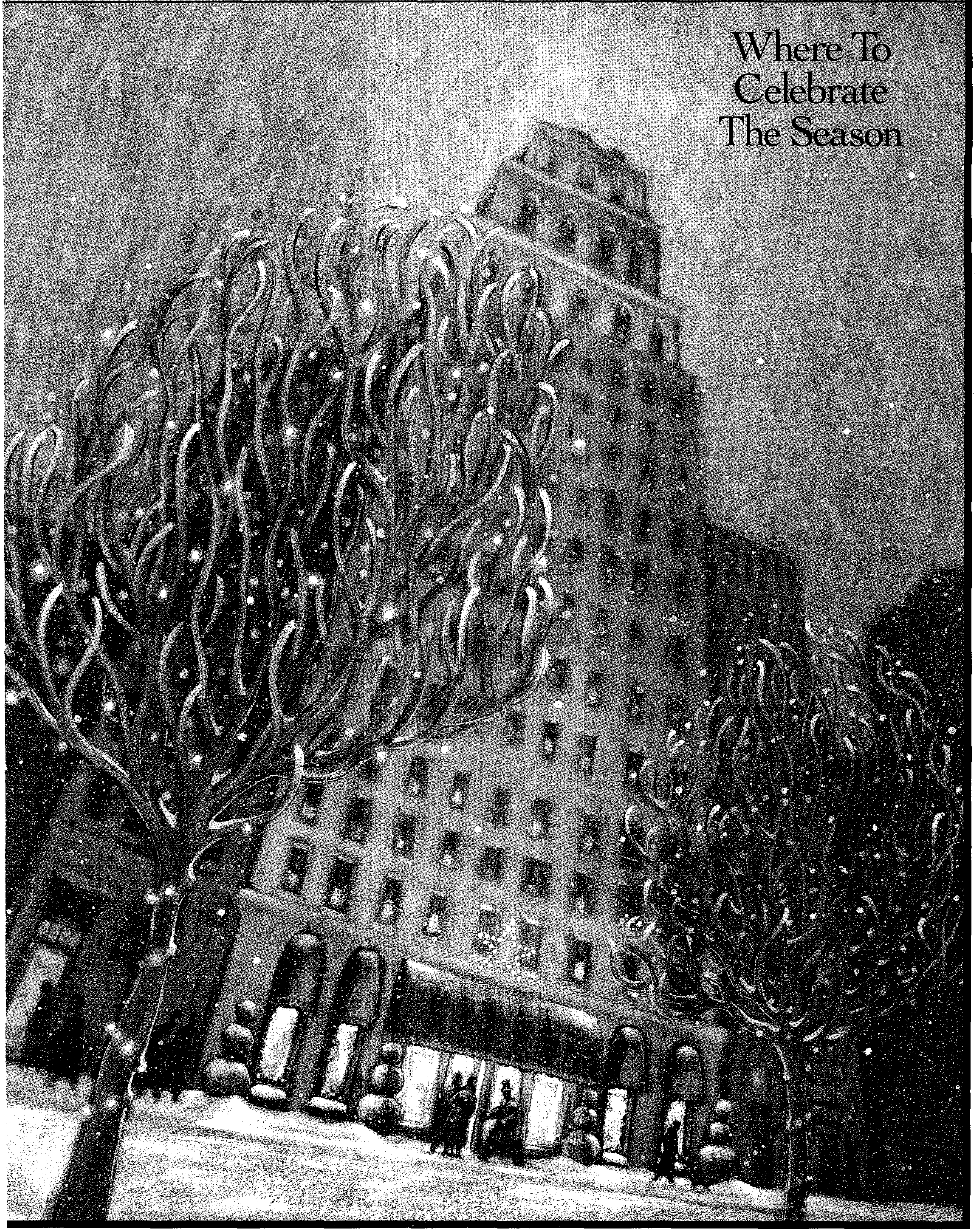
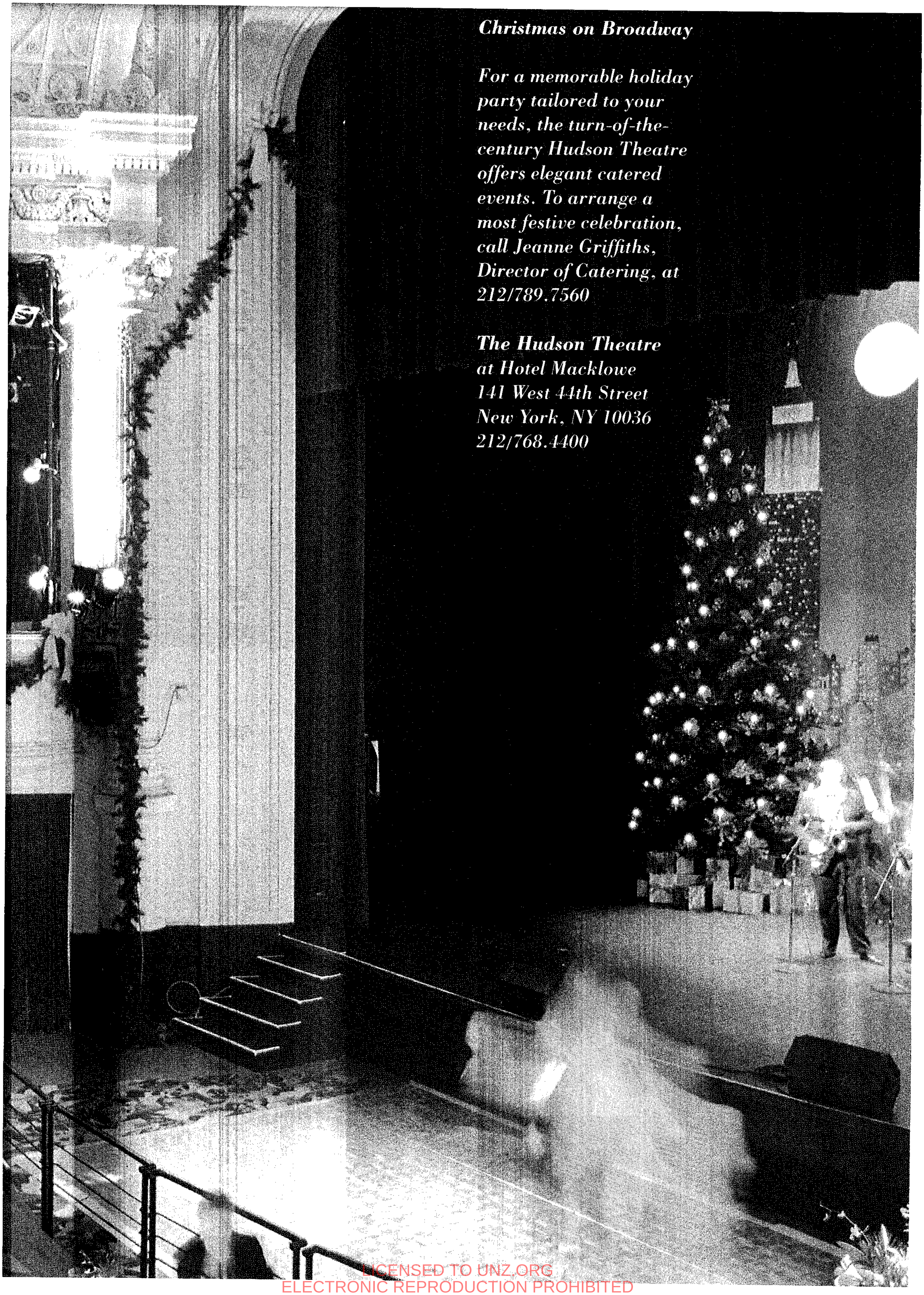
HOTELS FOR THE HOLIDAYS

Where To Celebrate The Season





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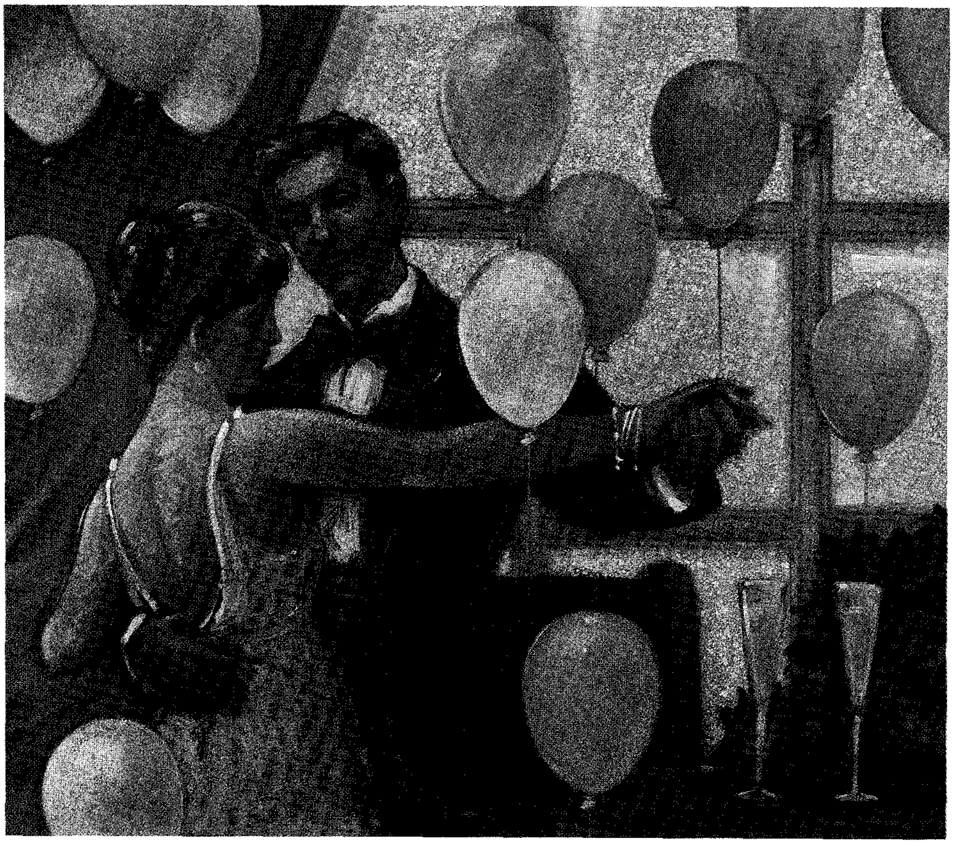
HOTELS FOR THE HOLIDAYS

Where To Celebrate The Season



At holiday time, the city unwraps its extraordinary gifts: Macy's Thanksgiving Day Parade winds its way down Broadway; the *Nutcracker* and the Radio City Christmas Spectacular introduce youngsters to the magic of live performance; and Broadway dazzles with sophisticated hits and stellar revivals like *Guys and Dolls*. The evening skyline glows red and green, and at street level, chestnuts still roast on open fires. Up and down the avenues, stores show off their wares in treasure-laden windows. The lions in front of the Public Library don holly wreaths. The towering Christmas tree is hoisted and illuminated in Rockefeller Center, and at 59th Street and Fifth Avenue, the world's largest menorah burns brightly for eight days. Then, on December 31, at a few minutes to midnight, Times Square rules as the uncontested center of the universe. New York City's hotels add their most festive flourishes to attract and please visitors at this time of year. Party planning and gift shopping are high on the holiday agenda, and considering how hectic the holidays can get, a concierge's know-how can make the difference between a harried and a happy stay.

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AT YOUR SERVICE

Make a wish (within reason), and the concierge at Le Parker Meridien (118 West 57th Street, 245-5000) will see that it is granted: Dining reservations, theater tickets, limousine service, and airline arrangements are among the more easily satisfied requests. The Hotel Macklowe's (145 West 44th Street, 768-4400) concierge desk can arrange tickets for everything from Broadway shows to helicopter rides over the city. Other services include holiday wrapping that transforms gifts into bell- or star-covered bijous.

The Michelangelo (152 West 51st Street, 765-1900), formerly Parc Fifty-One, was recently acquired by the Starhotels group of Italy. It now offers a holiday-party planner to assist with customized menu selections, décor, flowers, and music. Gift certificates, good for dining as well as lodging, are available. Bellini by Cipriani is the ground-floor restaurant, where fresh seafood dishes, a traditional Italian holiday favorite, are served.

RING IN THE NEW

Two new hotels have opened downtown in the past year, and each will establish its own traditions as it celebrates its first holiday season. Across from the World Trade Center, Peter Kalikow's new Hotel Millenium (55 Church Street, 693-2001) boasts spectacular views of New York Harbor, upper Manhattan, and Brooklyn. The Millenium will serve a traditional Thanksgiving dinner in its Frank Lloyd Wright–inspired Taliesin restaurant.

As Christmas and Chanukah approach, the Millenium will come to the aid of last-minute shoppers with its Greetings program, which enables guests to order from a selection of personal gifts. For instance, the "Deal Maker" package ($80) contains a book on the history of Wall Street, a crystal ice bucket, a choice of libations, and a perpetual calendar from Tiffany & Co. Unwrap "The Astor Lunch Box" package ($125) to find a caviar server, Cristal caviar, a bottle of Moët & Chandon or Veuve Clicquot champagne, and two lead-crystal champagne flutes from Tiffany.

The new Hotel Maria (138 Lafayette Street, 966-8898) in Chinatown, contains the Pacific restaurant, which serves haute Hong Kong–style cuisine, specializing in seafood. On the menu for Thanksgiving, Christmas, and New Year's are such selections as stuffed turkey roll, crabmeat with corn soup, and a lobster entrée prepared with ginger and scallion.

Scheduled to open in time for the holidays, the Mercer Hotel (99 Prince Street, 226-5656) in SoHo, will feature 78 loftlike rooms with tall windows and high ceilings in a century-old landmark building. *Details* magazine founder Annie Flanders "conceptualized" the on-premises pharmacy, which will contain a homeopathic section. Surrounded by SoHo galleries, the New Museum, and the new Guggenheim outpost, the hotel will provide guests with storage facilities for their own artwork and acquisitions.

TABLE D'HÔTE

Michael Littler, the general manager of the Hotel Macklowe, points out the advantages of celebrating the holidays outside the home: "A hotel offers a family the convenience of having a formal space, usually the restaurant, in which to entertain. There are no distractions of having to prepare a meal or worry about the look of a room, the serving, or the cleaning up afterwards." In addition to its restaurant, the Macklowe contains the Hudson Theatre, a unique facility that can be decorated any number of ways, filled with singers and dancers, and transformed for a Christmas pageant or a New Year's party.

The annual black-tie New Year's Eve gala celebration in the Waldorf-Astoria's Grand Ballroom.

In hotel kitchens throughout the city, the holidays challenge chefs to update tradition, make the most of fresh harvest items, and conjure hearty winter dishes and inspired desserts. From Thanksgiving Day through New Year's Day brunch, guests in New York's hotels can truly savor the season.

The Zephyr Grill at the Beekman Tower Hotel (3 Mitchell Place, First Avenue at 49th Street, 355-7300) will serve a traditional Thanksgiving dinner of roast turkey with chestnut dressing, cranberry relish, mashed potatoes and giblet gravy, candied yams, and assorted vegetables. The meal will also be available for take-out. At Christmas, roast goose with lingonberries is added to the menu, with plum pudding for dessert. New Year's Eve celebrants overlook the city from the romantic, Art Deco–designed Top of the Tower, which will serve a five-course dinner that sparkles with Moët & Chandon ($135 per person).

At the Time & Again Restaurant in the Doral Tuscany hotel (120 East 39th Street, 685-8887), there will be two seatings for a traditional, five-course Christmas dinner that includes champagne. During the second seating, entertainment and dancing enliven the festivities.

At the Carlyle (Madison Avenue at 76th Street, 744-1600), Thanksgiving dinner is served in both the Carlyle Restaurant and the Café Carlyle ($60 per person). Among the first-course dishes are Wellington of quail and wild mushrooms, terrine of pheasant with hazelnuts and truffles, pumpkin soup, and lobster bisque. Main entrées include escallop of salmon with leeks and caviar-butter sauce; duckling; and fresh roast Vermont turkey with chestnut dressing and traditional trimmings. At Christmastime, goose, braised ham, hot plum pudding with hard-sauce icing, and a Yule-log cake appear on the menu.

Ravioli of pumpkin with duck liver and truffles will be served during Thanksgiving at Le Régence in the Hôtel Plaza Athénée (37 East 64th Street, 734-9100). Game specialties such as pheasant and wild mushroom mille-feuille with mustard de meaux are also available. The pastry chef will be rolling out Christmas logs, candied orange rinds dipped in chocolate, chestnut soufflés with hazelnut sauce, and ginger-snap cookies. Gluhwein, a warm, spiced, red wine, is offered in the lounge.

Throughout the day on Christmas, the Peninsula New York (700 Fifth Avenue at 55th Street, 247-2200) will be serving in its lavish Art Nouveau restaurant Adrienne. There will be two buffet seatings, at noon and 2 P.M., and dinner at 6 and 9 P.M. Temptations will include savory pumpkin soup; spinach salad with duck confit, wild mushroom, spiced apple, and sherry vinaigrette; and pan-seared New York State venison. The price for adults is $45 per person, $25 for children under 12.

VISIONS OF SUGARPLUMS

No one anticipates the holidays more than children do, and a number of city hotels make it their business to delight young guests as well as their guardians. November 30 through December 30, the *Nutcracker* comes to the Grand Hyatt New York (Park Avenue at Grand Central, 883-1234). The theme is carried through in the hotel's live entertainment, holiday menus, and décor.

A 20-foot-tall Christmas tree will mark the entrance to the lobby. Inside, children will look up to two 14-foot-tall toy soldiers who stand guard in the Crystal Fountain restaurant, where a Nutcracker menu tempts. At the Grand Hyatt, two children under age 17 may stay free in their parents' room, and a second room may be reserved at half the price of the parents' room.

Choirs and choral groups bring holiday cheer to hotel lobbies. Children's voices are raised in song at the New York Hilton and Towers (1335 Avenue of the Americas, at 53rd Street, 586-7000). For the eighteenth year, in the days leading up to Christmas, youngsters from the city's public schools perform at noontime in the Hilton's lobby. Carolers also entertain in the Waldorf-Astoria (301 Park Avenue, at 50th Street, 355-3000) and the Grand Hyatt.

A Currier-and-Ives Christmas comes to life for children at Rumpelmayer's Restaurant in the St. Moritz on the Park (50 Central Park South, 755-5800). With cheeks red from a session at the Wollman Rink or a horse-drawn carriage ride, youngsters may revel in hot chocolate and Viennese pastry amidst a collection of cuddly stuffed toys, before heading east to F.A.O. Schwarz.

The New York Marriott Marquis (1535 Broadway at 45th Street, 398-1900) is one of the best places in town to watch the Macy's Thanksgiving Day Parade as it marches down Broadway. The hotel has reserved a number of rooms (at $400) with ideal views for parade fanatics. Upstairs, from 3 to 10 P.M., the revolving rooftop View Restaurant offers a

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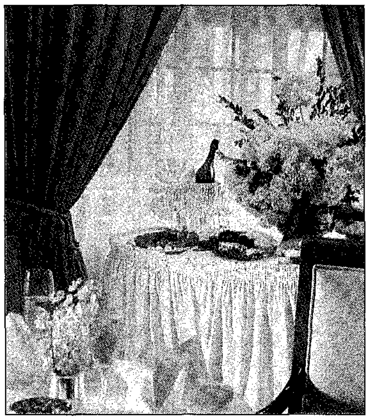

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RELAIS & CHATEAUX

traditional Thanksgiving dinner for $32.95; the children's menu is half-price. Elsewhere in the hotel, the Encore and Atrium restaurants will be serving Thanksgiving buffets complete with lavish dessert selections ($26.95, $9.95 for children).

The Rihga Royal Hotel (151 West 54th Street, 307-5000) makes Thanksgiving and Christmas dinners especially welcoming to families with children. The Halcyon Restaurant's traditional five-course dinner, served on the 54th floor, is priced at $45 to $49. For children 7 to 12 the cost is $19.50; younger ones are fed at no charge.

In an effort to spread more holiday cheer, the Ritz-Carlton (112 Central Park South, 757-1900) will donate to City Harvest one turkey for every table reserved for Thanksgiving Day. The $55, four-course dinner in the hotel's Jockey Club offers, in addition to turkey and trimmings, a choice of Maine lobster, prime rib, or Long Island duckling.

On Saturday, December 19, the Ritz-Carlton presents "Brunch With Santa" from noon to 2 P.M. An elaborate buffet, a gift for each child, entertainment by a storyteller, caroling, and a special appearance by you-know-who make for great fun. The price is $34 for adults, $17 for children.

PARTIES AND CELEBRATIONS

All over town, dates are being made and parties planned for New Year's Eve. A joyful evening spent in the company of loved ones gets the year off to a good start. Sophisticated and sensational, these are some of the city spots where midnight is certain not to pass unnoticed.

The Waldorf-Astoria's annual black-tie New Year's Eve gala celebration takes place in the Grand Ballroom. Once again, the entertainment includes an all-star cast with Joel Grey and the Peter Duchin Orchestra. The price is $375 per person.

Uptown at the Carlyle (Madison Avenue at 76th Street, 744-1600), Bobby Short serenades guests in the Café Carlyle with a gala that starts at 9 P.M. and includes a five-course dinner, a special gift, a bottle of wine and champagne for each couple, plus noisemakers and party hats ($350 per person).

The Stanhope hotel (995 Fifth Avenue at 81st Street, 288-5800) houses one of the most romantic spots in the city, a wraparound penthouse suite that faces Central Park and is available to a group of 50 for a sit-down holiday meal or 75 for a memorable New Year's Eve party.

Betty Boop glides past the Mayflower Hotel and the park in the Macy's Thanksgiving Day Parade.

Serious revelers will be attracted to Grill 53 in the New York Hilton and Towers, where the New Year's Eve dinner includes foie gras, lobster consommé, a choice of two entrées, chocolate mousse, and plenty of champagne. The festivities include live music for dancing, and the cost is $175 per person.

Restaurant Charlotte in the Hotel Macklowe, on 44th Street, gears up for New Year's with a $25.95 pre-theater dinner. From 8 P.M. on, there will be a five-course meal, a bottle of Roederer champagne for each couple, party favors, and dancing to a musical trio ($85 per person).

Several hotels in Times Square will be making the most of their location on the biggest night of the year. Look down on Times Square from 47 stories up in The View Restaurant in the New York Marriott Marquis. For $425 per couple, guests enjoy a six-course meal with wine and open bar and dance to a band that plays oldies and Top 40 songs.

The Holiday Inn Crowne Plaza Manhattan (1605 Broadway at 49th Street, 977-4000) holds a dinner-dance in Samplings Bar, which also overlooks the action in Times Square. A six-course meal is served from 8 P.M. to 1 A.M. There will be entertainment and dancing in the lobby. The price is $135 per person. Specially priced rooms are available for those who wish to stay later into the New Year.

The following guide to city hotels includes general rates, facilities, and features. The number of rooms listed includes suites. The range of general rates begins with the lowest weekday price for a single room and includes suites. All package prices are for double occupancy, unless otherwise specified, are subject to availability, and do not include tax.

HOLIDAY SHOPPING

For many families, holiday shopping in New York is an annual tradition. Tourneau (Madison Avenue and 52nd Street, 758-6234) offers the gift of time—in timepieces made of solid gold, platinum, and other precious materials. For couples who've decided this is the year to exchange his and her Rolexes, the Oyster *Perpetual Datejust Chronometer* in 18-karat gold and stainless steel has a matching Jubilee link bracelet ($3,600 for the women's model; $4,500 for the men's).

A gift of art also endures, and Ambassador Galleries (137 Spring Street, 431-9431) in SoHo, offers original works from more than a dozen artists, ranging from H. Claude Pissarro to Bob Guccione. They are priced from $900 to $20,000.

There's a wide variety of fine silver, stemware, flatware, dinnerware, and crystal accessories at the Yellow Door (1308 Avenue M, Brooklyn, 718-998-7382; and 114 Norwood Avenue, Deal, New Jersey, 908-531-1110).

Picture frames, pillows, and mirrors are among the suitable holiday gifts to be found at Victor Antiques (223 East 60th Street, 752-4100). Candlesticks of silver, brass, gilded bronze, or wood warm a table setting—or a heart.

Forty antiques dealers will gather October 22-25 at Wendy Management's St. Ignatius Loyola Antiques Show (Park Avenue and 84th Street, 288-3588). American, English, Oriental, and Continental furniture and accessories from the 17th through 19th centuries will be shown, along with estate and designer jewelry and antique textiles. Decorative-arts dealers will display antique maps, prints, paintings, glassware, pottery, and porcelain. Admission is $10, and show hours are 11 A.M. to 8 P.M. Friday and Saturday, and 11 to 6 on Sunday. There is a cocktail preview benefit for the church on Thursday from 6 to 9 ($35).

More than 400 dealers will exhibit at the Coliseum at Columbus Circle the weekend of October 17-18. Then, on November 21-22 and 28-29, the Manhattan Antiques & Collectibles Triple Pier Expo will transform three passenger-ship terminals at Twelfth Avenue between 48th and 55th streets into an enormous showcase to rival Santa's workshop.

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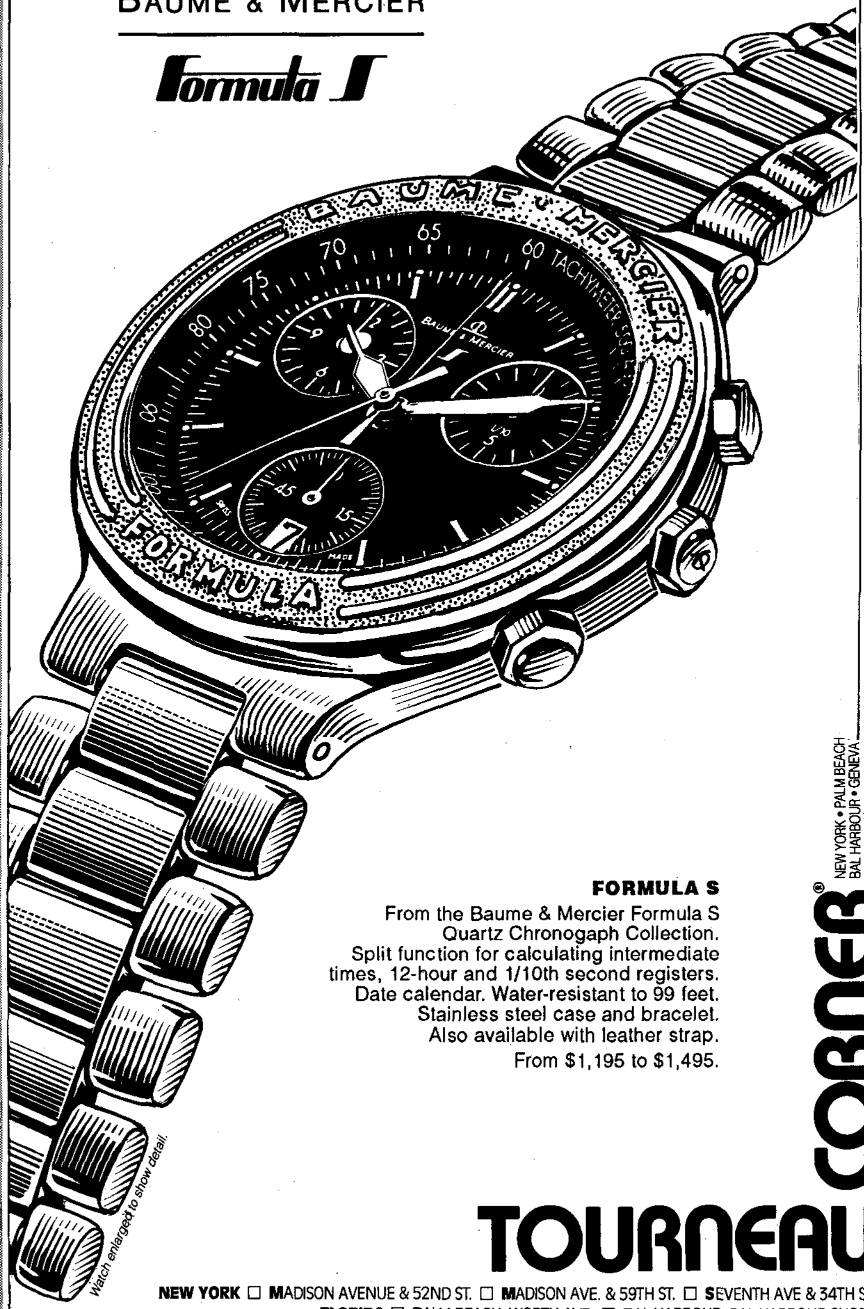

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DIRECTORY

HOTEL BEVERLY
125 East 50th Street
212-753-2700
Lavish decorations, including a 20-foot-tall Christmas tree, set the holiday mood in this traditional English-style hotel located three blocks from Rockefeller Center. Guest rooms are decorated with chintz, floral tapestries, and mahogany furniture. Special holiday rates ($99 per night for a junior suite; $119 for a one-bedroom suite) are available Nov. 25-29 and Dec. 18 through Jan. 31. **Rooms:** 200. **Rates:** $129–$200. **Features:** Multilingual concierge; beauty salon, 24-hour pharmacy; Kenny's Steak & Seafood Restaurant; 2 small banquet facilities (capacity 10-100).

THE CARLYLE
Madison Avenue at 76th Street
212-744-1600
This genteel Upper East Side institution has expanded its Gallery tea salon, which now serves a light menu throughout the day and stays open until 2 A.M. During the holiday season, the Carlyle will offer evening entertainment Tues. through Sat. in Bemelmans Bar and the Café Carlyle, as well as a Sunday buffet brunch in the Café. **Rooms:** 190. **Rates:** $250–$1,500. **Features:** Marble bathrooms, CD players, VCRs, two-line phones, fax; concierge, multilingual staff, 24-hour room service; fitness center; florist, hair salon; the Carlyle Restaurant; the Versailles Suite (capacity 100) and the Trianon Suite (160).

THE DRAKE SWISSÔTEL
440 Park Avenue at 56th Street
800-63-SWISS
The Drake has just completed a $52-million renovation. The new chef at Restaurant Lafayette, Erik Blauberg, is formerly of Bouley and specializes in light French-country fare prepared with organic produce. The special weekend rate ($125 per night) is also being offered for Thanksgiving. **Rooms:** 552. **Rates:** $215–$1,200. **Features:** Three two-line phones with dataports in most rooms; concierge, 24-hour room service, multilingual staff, valet service, valet parking, free limousine service to Wall Street; access to area health club; Drake Bar, Cafe Suisse; several banquet facilities (capacity 12-150), including the Greenhouse Terrace, 9 smaller meeting rooms and suites (for 10-40).

THE ESSEX HOUSE
160 Central Park South
800-NIKKO-US
Designer Pierre Yves Rochon has restored the Art Deco splendor of this hotel down to the original carved elevator doors. Guest rooms are appointed with Louis XVI or Chippendale-style furnishings. There's a new ballroom, state-of-the-art fitness spa, and a business center. The Superbly Nikko weekend package, which includes a one-bedroom suite and full American breakfast for $285 ($385 for a parkside suite) is also available Nov. 20-29 and Dec. 16 through Jan. 31. **Rooms:** 591. **Rates:** $240–$1,200. **Features:** Marble bathrooms; 24-hour room service; fitness center; Cafe Botanica, Journeys Bar.

FLATOTEL INTERNATIONAL
135 West 52nd Street
800-FLATOTEL
In keeping with its name, this new all-suite hotel—the first U.S. property of a French firm—combines the homey feel of a flat (or apartment) with traditional hotel services. The 45-story tower contains luxury suites with Jacuzzis and complete kitchens. For the holiday season, the special weekend package is $159 per night for a deluxe one-bedroom suite. **Rooms:** 104. **Rates:** $165–$1,200. **Features:** Direct-dial phone lines with voice mail; multilingual staff, baby-sitting service, valet service; business center.

GRAND HYATT NEW YORK
Park Avenue at Grand Central
212-883-1234
The public rooms of this centrally located hotel will be transformed into a fantasyland based on the *Nutcracker* ballet, Nov. 30 through Dec. 30. In addition to elaborate decorations, there will be live entertainment and festive holiday meals. The Crystal Fountain Restaurant, for example, will feature such specialty dishes as "Enchantment of the Sugarplum Fairies" (poached plums in champagne). Special holiday rates will be available. **Rooms:** 1,407. **Rates:** $175–$1,200. **Features:** Marble baths; 24-hour concierge, 24-hour room service; private Regency Club level; Sun Garden Lounge, Trumpet's restaurant. Catering facilities include the Regency Room, several smaller conference rooms, and the Empire State Ballroom (capacity 45-2,000).

NEW YORK HILTON AND TOWERS
1335 Avenue of the Americas at 53rd Street
800-HILTONS
From Thanksgiving through New Year's, New York's largest hotel will ring in the holidays with elaborate decorations in the lobby and restaurants. Grill 53 will offer special Thanksgiving and Christmas Day menus. The Holiday BounceBack package ($149 per night) is available Dec. 16 through Jan. 5. **Rooms:** 2,042. **Rates:** $189–$2,500. **Features:** Marble bathrooms with phones and television speakers in some rooms, voice-mail systems, dataports; room service, multilingual staff, 24-hour valet parking; Cafe New York, Club 53, Mirage cocktail lounge, International Promenade lounge; 47 banquet facilities (capacity 10-2,800).

HOLIDAY INN CROWNE PLAZA MANHATTAN
1605 Broadway at 49th Street
800-HOLIDAY
At the flagship of the Holiday Inn chain, rooms rise from 16 to 46 stories above Times Square. On New Year's Eve guests can watch the ball drop from the privacy of their own room. For a casual setting, there's the glass-enclosed Balcony Café, and for elegant occcasions, the Broadway Grill (run by David Liederman of David's Cookies). Nov. 20-26 and Dec. 13-30, the hotel's Great Rate on a deluxe room is $153 per night. **Rooms:** 770. **Rates:** $180–$1,100. **Features:** Marble bathrooms, minibars; 24-hour concierge, 24-hour room service, valet service, valet parking; health club with swimming pool; the Lobby Bar, Samplings Bar. Total of 25 function rooms (capacity 7-700).

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
800-327-0200
The hotel's newly renovated Barclay restaurant will serve special meals for the holidays, including a five-course, candlelit dinner for New Year's Eve with a bottle of champagne and swing dancing ($155 per person). The Holiday Options package ($159 per night, to Nov. 29 and Dec. 15 through Mar. 28) offers the choice of an upgrade to a suite, a $25 food or beverage credit, an adjoining room at half-price, or free parking. **Rooms:** 691. **Rates:** $159–$3,000. **Features:** Minibars, video checkout and phone messages; multilingual concierge, 24-hour room service, valet parking; health club; Bar One Eleven, the Terrace restaurant; 16 function rooms (capacity 10-320).

KIMBERLY HOTEL
145 East 50th Street
212-755-0400

This all-suite hotel has a new penthouse lounge, where complimentary continental breakfast is served daily. Guest rooms are decorated in English Tudor and French-country styles. There will be New Year's celebrations in Tatou restaurant and dance-club and Paradis Barcelona. Special holiday packages are available on one- and two-bedroom suites from Dec. 13 through Jan. 3. **Rooms:** 193. **Rates:** $165–$350. **Features:** Marble bathrooms; 24-hour concierge, valet service; complimentary use of New York Health & Racquet clubs.

The newly renovated Loews New York features an Art Deco lobby area with a circular bar.

LOEWS NEW YORK
569 Lexington Avenue at 51 Street
800-23-LOEWS

Formerly the Loews Summit, this hotel has undergone a $26-million renovation. A baseball "Wall of Fame" commemorates great moments in New York sports. Athletes, professional or otherwise, will appreciate the fitness center, which has been expanded to twice its original size and offers personal training. Special weekend rates include the Romance package ($179 per night). **Rooms:** 726. **Rates:** $185–$350. **Features:** Marble bathrooms, remote-control color TVs, mini-refrigerators, in-room safes; ESP (Extra Special Patrons) level with concierge and amenities; business center; Lexington Avenue Grill; 12 meeting and banquet rooms (capacity 10-400).

THE LOMBARDY
111 East 56th Street
212-753-8600

This European-style boutique-hotel off Park Avenue was built by William Randolph Hearst for his Hollywood paramour, Marion Davies. The oversize rooms have ample closets and are uniquely decorated; each has a kitchen or a serving pantry. **Rooms:** 135. **Rates:** $135–$350. Monthly rates available. **Features:** Marble bathrooms; 24-hour concierge, room service, multilingual staff, valet service, valet parking; beauty salon.

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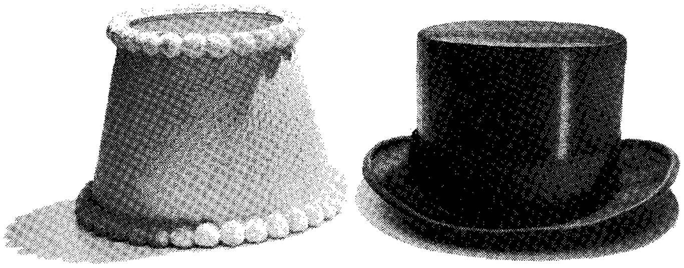

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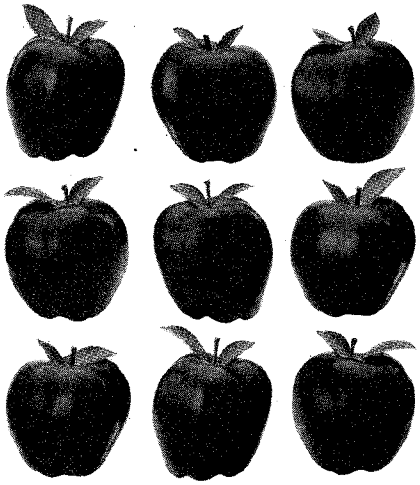

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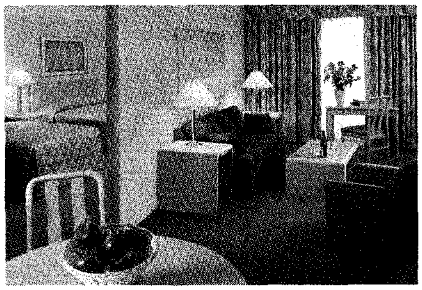

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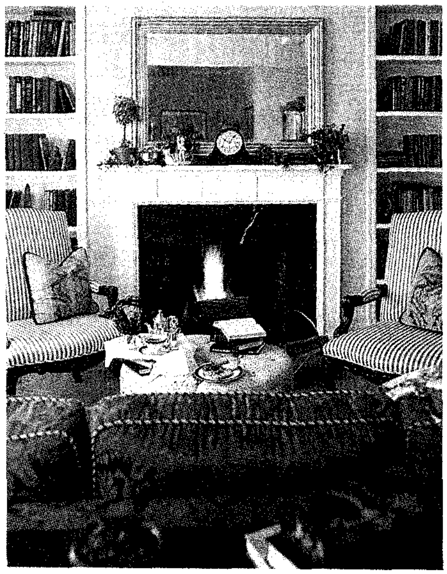

At the Lowell, 36 suites have fireplaces, 10 have private terraces, and 2 have English gardens.

THE LOWELL
28 East 63rd Street
800-221-4444

This historic landmark and former residence-hotel is a favorite East Side hideaway for film, fashion, and publishing executives. With working fireplaces in 36 of the suites, it is a winter haven on any chilly night; 10 of the suites have private terraces, and 2 have English gardens. From Dec. 18 through Jan. 8, a $320-per-night holiday package includes a one-bedroom suite, holiday drinks in the Pembroke Room, a fruit basket, champagne, continental breakfast, and more. Traditional Thanksgiving and Christmas meals will be served in the Pembroke Room. **Rooms:** 61. **Rates:** $260–$1,500. **Features:** Multi-line phones, fully stocked minibars, down comforters and king-size feather pillows; 24-hour multilingual concierge, valet service, valet parking; Post House.

HOTEL MACKLOWE
145 West 44th Street
800-MACKLOWE

Available throughout the holiday season, the Broadway Nights package ($389 per couple per night) includes a deluxe room, tickets to a show, pre-theater dinner in the hotel's Restaurant Charlotte, and continental breakfast. The basic weekend package ($129 per night) is also available Nov. 13 through Dec. 30. **Rooms:** 638. **Rates:** $210–$3,500. **Features:** Marble bathrooms, two-line phones with call waiting and voice mail, minibars, refrigerators; concierge, room service, valet service, valet parking; fully equipped health club with private trainers; gift shop; 6 private dining rooms (capacity 5-150) and the Hudson Theatre (70-300).

MANHATTAN EAST SUITE HOTELS
800-ME-SUITE

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at 49th Street
212-355-7300

Dumont Plaza
150 East 34th Street
212-481-7600

Eastgate Tower
222 East 39th Street
212-687-8000

Lyden Gardens
215 East 64th Street
212-355-1230

Lyden House
320 East 53rd Street
212-888-6070

Plaza Fifty
155 East 50th Street
212-751-5710

Surrey Hotel
20 East 76th Street
212-288-3700

Southgate Tower
371 Seventh Avenue
at 31st Street
212-563-1800

Shelburne Murray Hill Hotel
303 Lexington Avenue at 37th Street
212-689-5200

The nine-property Manhattan East Suite Hotels chain may appeal to holiday guests who prefer to cook their own turkey—most of these hotels feature a full kitchen. Nov. 16 through Jan. 3, the special Holiday Lights rate on a studio suite ranges from $99 to $185 (depending upon hotel). Shopper's Paradise Weekend specials range from $129 to $155. **Rooms:** Total of 1,833 suites and 76 rooms. **Rates:** $139–$580. Monthly and other rates available. **Features:** Baby-sitting, room service in most, valet services; exercise facilities (in 5 locations); laundry rooms. Banquet facilities (capacity 5-300).

THE MARK
25 East 77th Street
212-744-4300

Close to Central Park and Upper East Side galleries and shops, the Mark offers a Christmas package—$360 per night for a deluxe room and $475 for a suite—that includes continental breakfast for two, a bottle of champagne, and a three-course pre-theater dinner in Mark's restaurant. This and other holiday rates—$235 per night for a deluxe room and $350 per night for a suite—will be in effect from Dec. 18 through Jan 31. **Rooms:** 180. **Rates:** $275–$2,000. **Features:** Marble bathrooms with full-length tubs, kitchenettes in most rooms, VCRs; 24-hour room service; the Grand Ballroom and 3 smaller function rooms (capacity 20-180).

NEW YORK MARRIOTT
FINANCIAL CENTER HOTEL
85 West Street
212-385-4900

For those whose holiday sightseeing plans include a visit to the Statue of Liberty, Ellis Island, or the World Trade Center, this hotel is well situated. Warm wood accents and Oriental rugs give the interiors a cozy feel, and most rooms offer sweeping views of the Hudson River. Also available Nov. 20-29 and Dec. 20-30, the weekend Discovery Package is $99 per night; a weekend special with breakfast for two is $119 per night. **Rooms:** 504. **Rates:** $239–$1,500. **Features:** Two-line phones with voice mail, language translation, and fax hookups; mini-bars, suites with jet-spray tubs; concierge, valet parking, valet service; fitness center with pool, business center, florist; JW's restaurant, Liberty Lounge; 11 banquet rooms (capacity 10-400).

THE MAYFLOWER HOTEL
15 Central Park West
212-265-0060
The Macy's Thanksgiving Day Parade marches right past the Mayflower Hotel, whose Conservatory Restaurant and Cafe overlooks the park. No-frills holiday rates available Dec. 17 through Jan. 31 are $98 per night for a deluxe room, $140 for a one-bedroom suite. The weekend package includes a deluxe room for $145; $190 for a suite. **Rooms:** 577. **Rates:** $145–$500. **Features:** Refrigerator and serving pantries in rooms; room service, same-day valet service; health club; five meeting rooms (capacity 25-100), terrace suites with park views (20-35).

THE MICHELANGELO
152 West 51st Street
212-765-1900
Newly named after the Starhotel group's flagship in Florence, the Michelangelo offers a complimentary Italian-style continental breakfast in the lobby lounge. During the holidays, the hotel presents guests with a gift of panettone and will arrange for a personal shopper in several Fifth Avenue stores. Suite packages are available each weekend from Thanksgiving through Christmas. **Rooms:** 178. **Rates:** $240–$675. **Features:** Marble bathrooms, two TVs, VCRs; 24-hour multilingual concierge, 24-hour room service, valet unpacking and packing services, valet parking, free limousine service to Wall Street; Lobby Lounge; Bellini by Cipriani. Catering facilities (capacity 18-85) include a meeting room on the mezzanine level and two executive boardrooms.

HOTEL MILLENIUM
55 Church Street
800-835-2220
Opened earlier this year, this downtown hotel rises over Church Street in a sleek, reflective tower. The Greetings program features a wide selection of distinctive gift baskets and personal gifts through room service. From Dec. 20 through Jan. 15, a special rate of $195 per night will be offered on weeknights; weekend packages start at $150. The Taliesin restaurant features eclectic American cuisine with Mediterranean and Asian influences; the Grille offers more-casual American fare. **Rooms:** 561. **Rates:**

Four Seasons
The Pierre
NEW YORK

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Fifth Avenue at 61st Street, New York, NY 10021

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$72.50* DELUXE ROOM
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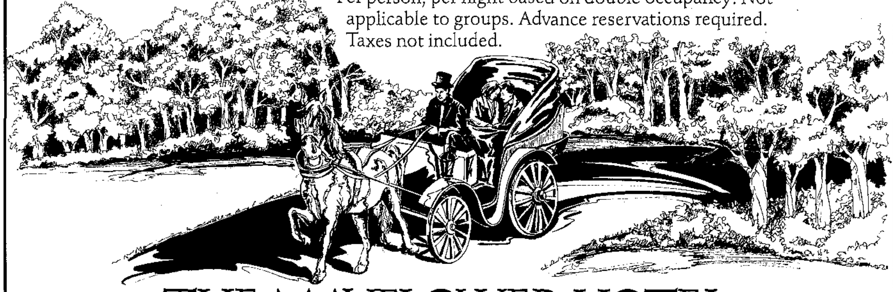
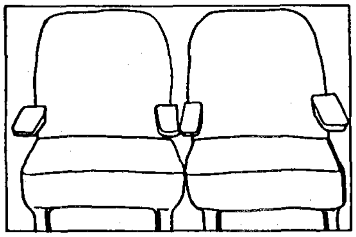
*Per person, per night based on double occupancy. Not applicable to groups. Advance reservations required. Taxes not included.



THE MAYFLOWER HOTEL
On The Park
15 Central Park West at 61st Street, New York, NY 10023

CLAP
CLAP.



Our Theatre Package provides two seats for ***Les Miserables, Miss Saigon, The Phantom of The Opera, The Will Rogers Follies, Falsettos,**** *as well as one of 729 beautiful rooms and fully-equipped Health Club. Plus welcome gift and a $20 credit for room service or dinner at The Lexington Avenue Grill. Tax and Parking included.*

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* subject to availability.

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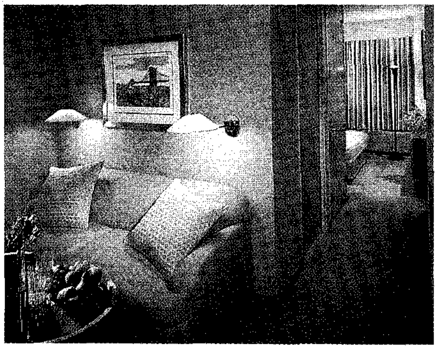

An ultramodern guest room in the new Hotel Millenium, across from the World Trade Center.

$225–$2,500. **Features:** Phones with dataports; concierge, 24-hour room service; fitness center with swimming pool, business center; complimentary scheduled group limousine service; the Connoisseur Bar.

THE NEW YORK PALACE
455 Madison Avenue at 50th Street
800-221-4982
Enjoy a Thanksgiving or Christmas buffet dinner in Le Trianon ($39.50 per person, $29.50 for hotel guests). New Year's Eve gala celebrations will be held there ($75 per person) and in the Versailles Ballroom ($175), while Harry's Bar, the Gold Room, and the Hunt Bar will feature musical entertainment. A special holiday rate ($175 per night; Nov. 25-29 and Dec. 18 through Jan. 3) includes champagne and caviar. **Rooms:** 963. **Rates:** $195–$3,000. **Features:** Suites with full kitchens, refrigerators, and dining areas; concierge, 24-hour room service and housekeeping, multilingual staff, valet service. Catering facilities include 9 meeting rooms, several in the Villard Mansion (capacity 8-300).

THE PARK CENTRAL HOTEL
870 Seventh Avenue at 56th Street
212-247-8000
Nicole Brasserie de Paris serves French and Continental dishes and a traditional Japanese breakfast, and offers pre-theater dinner menus and a Sunday buffet brunch. The special holiday room rate throughout Nov. and from Dec. 27-31 is $139 per night; $119 from Dec. 14-26. **Rooms:** 1,269. **Rates:** $175–$1,200. **Features:** Concierge, room service, valet service, valet parking; access to Atrium health club; 12 function rooms and Grand Ballroom (capacity 30-1,000).

LE PARKER MERIDIEN
118 West 57th Street
212-245-5000
On New Year's Eve, a six-piece dance band will entertain in the lobby, while Le Patio restaurant serves a buffet and the banquet room offers a four-course sit-down dinner.

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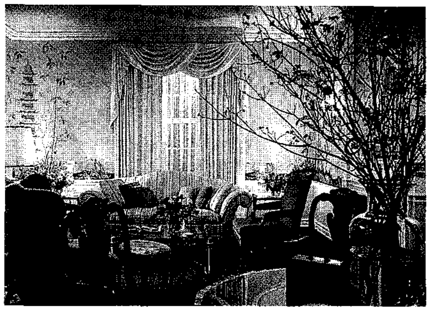
2 LB LOBSTER, DESSERT & COFFEE PLUS
$30.00
FREE PARKING 6PM to 1 AM NEXT DOOR
117 West 58th St. NYC (212) 397-4256

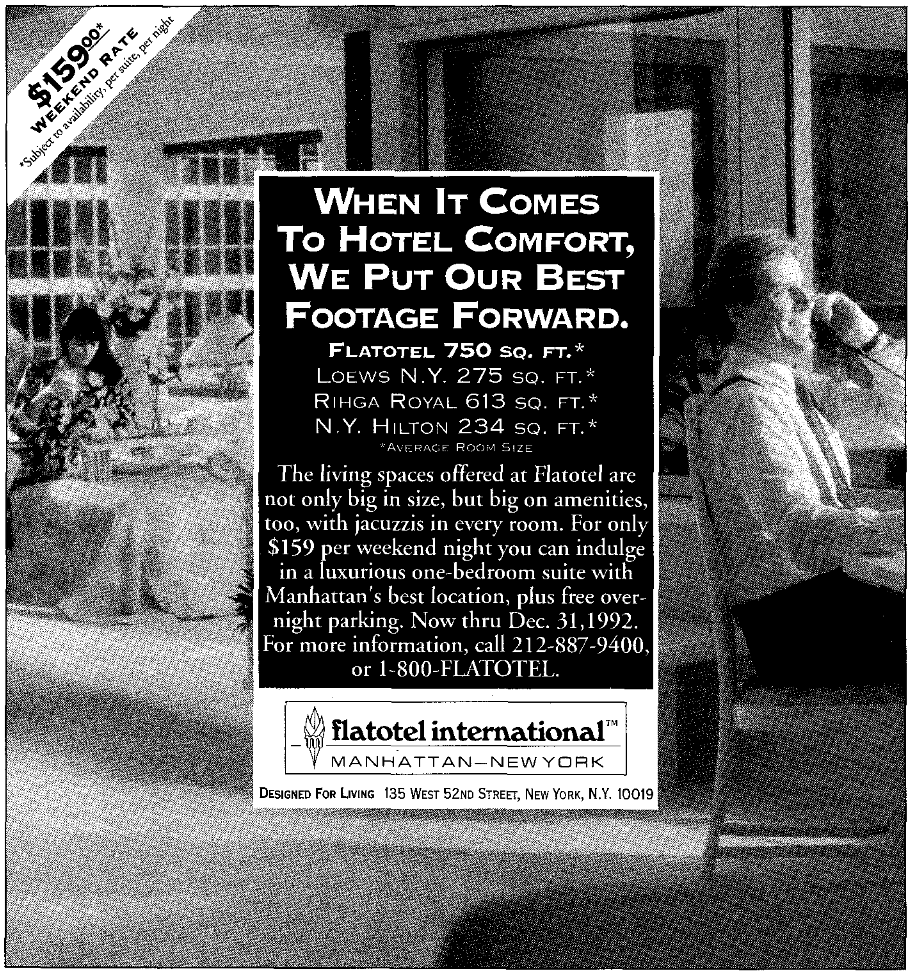
No-frills holiday room rates available Dec. 15 through Jan. 10 are $150 per night for a superior room; $170 for an executive room with a separate sitting area. **Rooms:** 700. **Rates:** $200–$1,500. **Features:** Marble bathrooms with phones; voice mail, video checkout; concierge, 24-hour room service, multilingual staff, valet service, valet parking; Club La Raquette, Bar Montparnasse; 6 function rooms, 2 penthouse suites, Presidential Suite, Vendôme Ballroom (capacity 10-160).

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
800-262-9467
Guests at this Beaux Arts hotel receive the same attentive service as in the original Peninsula in Hong Kong. The acclaimed restaurant Adrienne offers Thanksgiving and Christmas Day buffets, a Christmas Eve dinner, and a New Year's Eve gala ($185 per person) with champagne and dancing. Available Dec. 18 through Jan. 3, the regular no-frills weekend package ($199 per night) includes superior accommodations and use of the hotel's spa. **Rooms:** 250. **Rates:** $295–$2,750. **Features:** Marble bathrooms, minibars, two-line phones; concierge, 24-hour room service, valet service, valet parking; health spa with swimming pool; Le Bistro d'Adrienne, the Gotham Lounge, the Pen-Top Bar & Terrace; 6 banquet rooms (capacity 10-120).



Suite dream: One of the Grand Suites at the Pierre, some of which overlook Central Park.

THE PIERRE
2 East 61st Street
800-332-3442
The Grand Suite package ($1,000 per night; Nov. 20-29 and Dec. 18 through Jan. 12) offers a choice of opulent accommodations and includes a bottle of Dom Perignon, fresh strawberries, and breakfast in bed. Chef Joel Somerstein will prepare holiday meals in the Cafe Pierre; the Rotunda serves a light lunch, afternoon tea, and cocktails. **Rooms:** 206. **Rates:** $250–$2,500. **Features:** 24-hour concierge, 24-hour room service, multilingual staff, valet services, valet parking; theater-ticket desk, barber and beauty salons; 5 function rooms, the Cotillion Room, the Grand Ballroom (capacity 40-750).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*Subject to availability, per suite, per night

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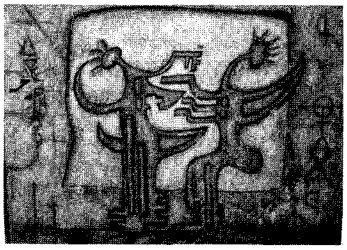
SILVIO DELACRUZ



"Vuelo De Los Amantes" 70" x 54", oil on canvas. 1992.

Exhibition Dates
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THE PLAZA
768 Fifth Avenue at Central Park South
800-759-3000

Bright poinsettias and a glittering tree enliven the lobby and public areas during the holiday season. New Year's Eve celebrations will be held in the hotel's dining rooms, which will offer special meals and entertainment for the occasion. A special room rate of $210 per night is available Nov. 22-29 ($195 Dec. 20 through Jan. 18); through Dec. 19, a junior suite is $295 per night ($250 from Dec. 20 through Jan. 18). **Rooms:** 815. **Rates:** $175–$15,000. **Features:** 24-hour concierge, 24-hour room service, laundry and valet service, valet parking, limousine service; business services, ticket booth, first-run movie theater; use of Atrium Health Club and Cardio-Fitness Center; Edwardian Room, Oak Bar, Oak Room, Oyster Bar, Palm Court; 19 meeting rooms, 16 specialty suites.

RADISSON EMPIRE HOTEL
44 West 63rd Street
212-265-7400

Located across from Lincoln Center and one block from Central Park, the newly renovated Radisson Empire stands at the gateway to Upper West Side shopping and dining. The lobby features 15-foot ceilings, wrought-iron chandeliers, and a winding staircase; enjoy cocktails and billiards in the Empire Lounge. **Rooms:** 375. **Rates:** $120–$550. **Features:** Bathrooms with heated towel racks, hair dryers, and phones; two-line phones with dataports, CD and cassette players, VCRs; 24-hour room service, valet service, valet parking; fitness center; the Empire Grill.

THE REGENCY
540 Park Avenue at 61st Street
212-759-4100

Home of the Power Breakfast, this hotel's restaurant, 540 Park, has been nicknamed Hollywood East. This year, the restaurant introduced new lunch and dinner menus and will serve holiday meals as well. Four newly renovated luxury suites ($1,200 per night) feature canopy beds; one has a private terrace overlooking rooftop gardens. The weekend rate on a deluxe room is $185 per night; $165 from Dec. 13 through Jan. 8. **Rooms:** 398. **Rates:** $245–$1,200. **Features:** 24-hour concierge and valet service; fitness center, business center; the Regency Lounge; 2 City Suites (meetings capacity 15).

THE ST. REGIS
2 East 55th Street
800-759-7550

Take afternoon tea in Astor Court beneath its trompe-l'oeil sky and mythological murals; cocktails at the cherrywood-paneled King

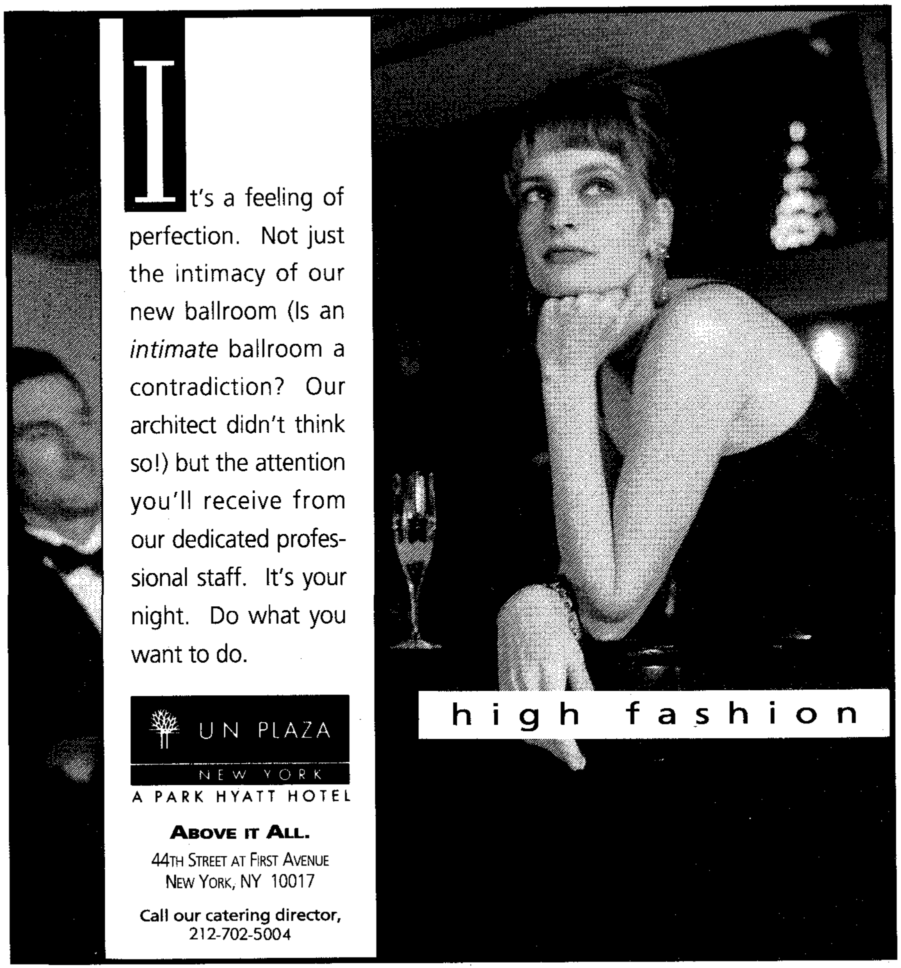
Cole Bar; and dinner at Lespinasse, the new French restaurant, which will also hold its first New Year's dinner-dance this year ($225 per person). The special holiday rate of $275 per night (available Nov. 22-29 and Dec. 20-30) includes full butler service. **Rooms:** 322. **Rates:** $350–$3,000. **Features:** Marble baths (most with separate shower stalls, European-style tubs, and two sinks), refrigerators, fax machines upon request, nonsmoking floors; 24-hour concierge, 24-hour room service, butler service for each floor, packing and unpacking service, valet parking, valet service; barber shop, Bijan, Christian Dior, and St. Regis boutiques, florist, Godiva chocolatier, newsstand, fitness center; the St. Regis Roof (with Ballroom and Penthouse) and 7 smaller function rooms (capacity 500).

U.N. PLAZA—PARK HYATT
44th Street and First Avenue
800-233-1234

This sleek modern hotel near the U.N. offers city and river views from its guest rooms and its 27th-floor fitness facility with swimming pool. The hotel's East River Weekend package ($150 per night) is being extended Dec. 18 through Jan. 10 and includes a deluxe room, transportation to Fifth Avenue shopping during the day and the Theater District at night, and use of the fitness center. The Ambassador Grill will serve Thanksgiving, Christmas, and New Year's gourmet feasts. **Rooms:** 428. **Rates:** $240–$450. **Features:** Marble bathrooms, two-line phones; 24-hour concierge and room service, valet service; Ambassador Lounge, banquet kitchen, a new ballroom, and 3 function rooms (capacity 50-200).

THE WALDORF-ASTORIA
301 Park Avenue at 50th Street
800-HILTONS

The Waldorf begins the New Year completely renovated. Many of its original Art Deco treasures have been restored, including the mosaics and murals by French artist Louis Rigal in the Park Avenue lobby, as well as the Starlight Roof where Guy Lombardo and his Royal Canadians welcomed the New Year for decades. New chef Laurent Manrique, of Gascony, will present French-provincial feasts in the Peacock Alley restaurant for Thanksgiving and Christmas. **Rooms:** 1,410. **Rates:** $225–$800. **Features:** 24-hour room service, multilingual staff; theater desk, tour desk, shops; fitness center; Bull & Bear restaurant, the Waldorf Cocktail Terrace, Inagiku Japanese restaurant, Oscar's, Sir Harry's Bar; 12 private dining rooms (capacity 4-150), 15 larger banquet facilities (for 200-2,000). ●



It's a feeling of perfection. Not just the intimacy of our new ballroom (Is an *intimate* ballroom a contradiction? Our architect didn't think so!) but the attention you'll receive from our dedicated professional staff. It's your night. Do what you want to do.

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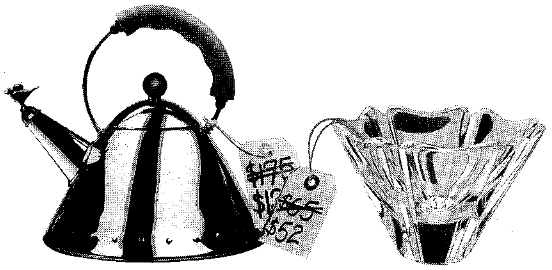
Call our catering director,
212-702-5004

When I tried to Kosta Boda I got caught in Sasaki with my Hutschenreuther around my Alessi.

(We've gotten famous for dropping big names)



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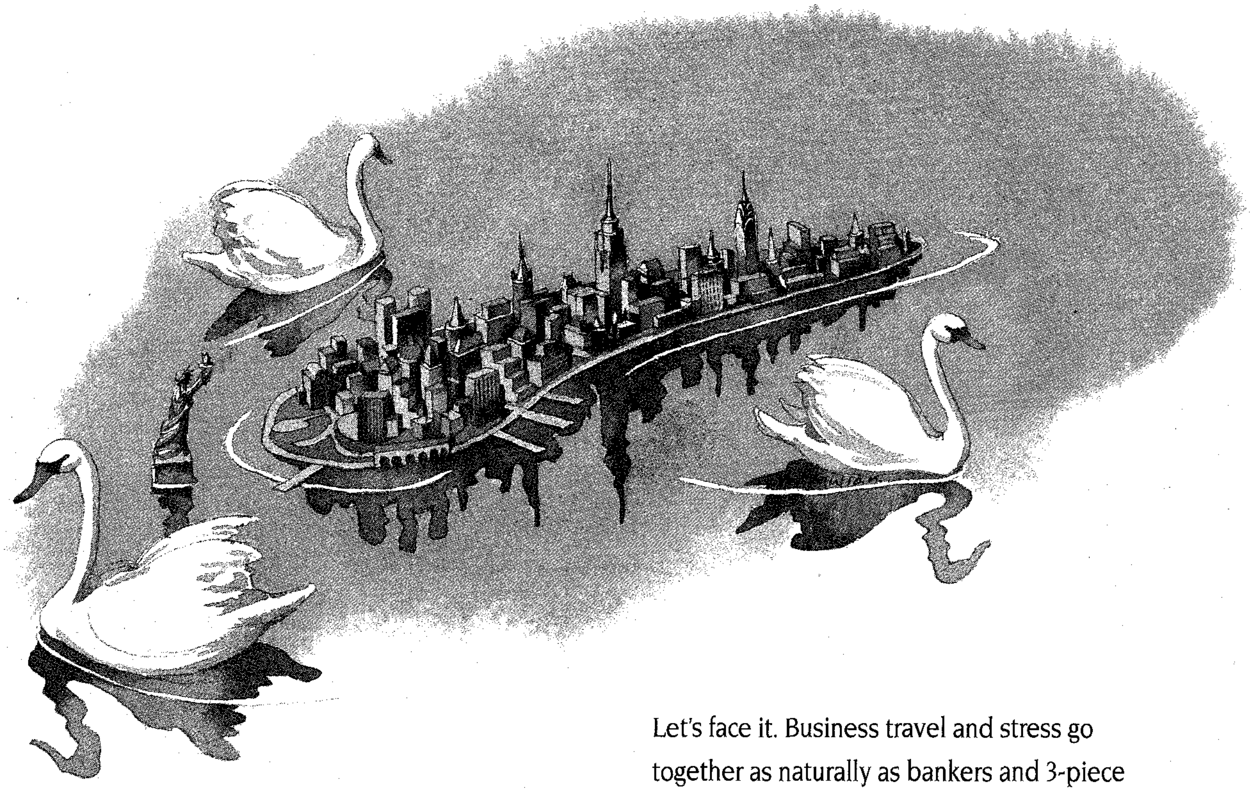

Let's face it. Business travel and stress go together as naturally as bankers and 3-piece suits. But you do it, because that's what it takes. So you need a hotel that plays by your rules. Well, it's here. The Hotel Millenium – the first business hotel with a Wall Street address and a Wall Street philosophy: nothing's unreasonable, including the impossible. A fresh shirt at 2 a.m.? A perfectly grilled steak at 3? A personal computer delivered to your room? We do it all. Every day. 24 hours a day. Because we know we can't do away with the stress of business. But we can arm you with every executive requirement. Including serenity.

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The Hotel Millenium, 55 Church Street
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Across from the World Trade Center

THE HOTEL
MILLENIUM
IT'S ABOUT TIME.

Art/Kay Larson

THE LIGHT FANTASTIC

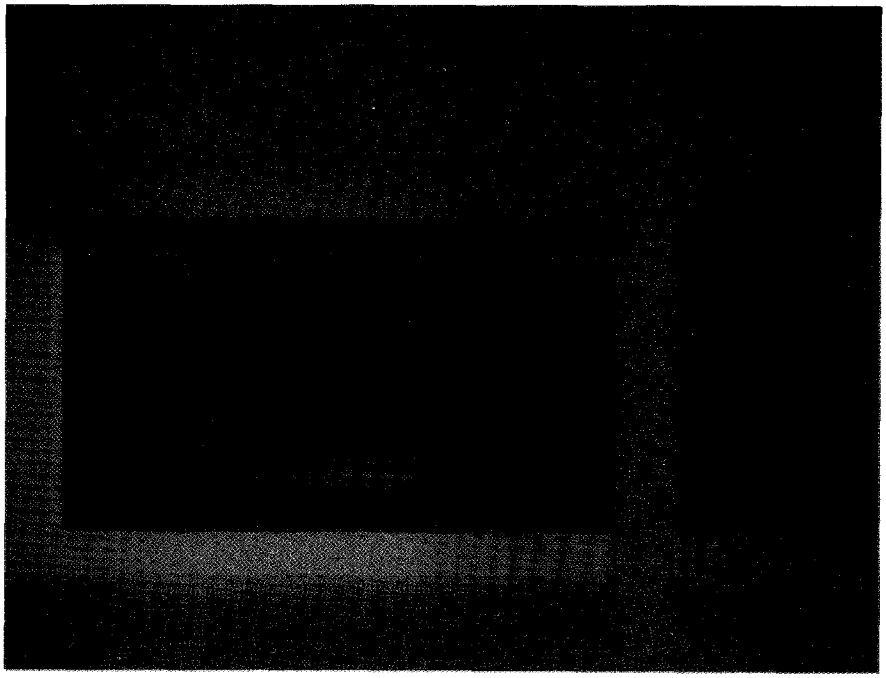
"...For Robert Irwin, light and space shape the body's experience; for Ilya Kabakov and Robert Gober, society is the backdrop..."

MOST OF US SPEND OUR LIVES WITHIN CONtainers. We shuttle in moving cages from one warm cave to another, and the most creative act we can usually manage is to rearrange the furniture. In the late-twentieth-century art of installation—the filling of a room with signifying things—artists have repackaged the container to tell a tale. Almost anything is possible, as you can see in three strikingly successful variations:

Robert Irwin belongs to a generation of California artists who redefined minimalism for their own purposes in the latter half of the sixties. Like Maria Nordman, who just concluded a show at Marian Goodman Gallery, and James Turrell, whose square hole in the roof of P.S. 1 Museum is a permanent fixture in Long Island City, Irwin has spent twenty years in hot pursuit of the ephemeral. Minimalism was born in the East Coast, where citybound circumstances oriented artists toward the cold, factual clarity of industrial materials, the stuff of the urban backdrop.

In California, it's not concrete and steel but light and space that make up the perimeters of the body's experience. The light in California is monumental and constantly shifting. The encounter with transience is forceful and ongoing. An eastern city maintains its character through all weathers. But western landscapes, whether populated or barren, are flattened and dematerialized by the ferocity of light. Desert winds roar through, earthquakes and fires intimidate and destroy, and colossal space humbles western cities.

Irwin began painting in the fifties, late in Abstract Expressionism, but he was troubled by the canvas edge, which automatically halts the picture's interior expansion. Like Turrell, he set out to liberate light and space from conventional limits. Unlike Turrell, who opens an aperture in walls and ceilings to bring light in, Irwin prefers semitransparent scrim, which acts as a light collector and diffuser, a gauzy architecture. His installations are rare at best and seldom as complex or effective as the piece at Pace Gallery's downtown branch.



SHADOW PLAY: *Robert Irwin's installation at Pace.*

Within the gallery's cubic cave, Irwin has set up what amounts to a succession of shadows. The first two, on the gallery's outside and inside windows, are rectangular sheets of polarized acetate of the kind used to darken car windows. Inside the dimmed gallery are five sheets of nylon scrim stretched from wall to wall and ceiling to floor, and set one behind the other in receding parallel. Four of the sheets are arranged in pairs, so they appear to be two semi-solid walls; a black rectangle of enamel car paint is sprayed on each. The middle scrim, a single sheet, is left blank.

Thin white nylon is a carrier of light. Irwin has run fluorescent tubes across the ceiling inside the three scrim walls and has colored them with theatrical gels: mauve, green, gold. There are two modes. In one, Irwin turns off most of the lights and lets the center scrim glow from within layers of semi-luminous twilight. In the other, all the lights are turned on. (The switch is flicked once an hour.)

A disappearing act is performed on those black rectangles. In one mode, the white scrim turns transparent and glows faintly green and diaphanous like the magnetized atoms in the northern lights; the black center solidifies like a sheet of iron afloat in a magnetic field. An hour later, everything reverses: The scrim becomes a seemingly solid wall, and the black rectangle becomes a transparent window. Through it, you can see other black windows receding into space, as though into a rabbit hole.

But Irwin insists this isn't trickery. To prove it, he has cut a doorway through each scrim, so you can walk behind the Wizard of Oz's curtain. After each veil, colors and light levels shift, and your experience of space shifts with them. At the end, a surprise: The final chamber is lit with ordinary track lights, which look profoundly yellow rather than white. On the rear wall is another painted black rectangle, this time opaque. The brightest room is also the least visually intense.

We experience the world as light, and because of light. And yet light is not what it seems—or it is only what it seems. Its nature is immateriality and passage. Irwin has the eye of a painter; he's a man who prefers the inside of the container. Contrary to Turrell, who extracts from light a quotient of the celestial unknowable, Irwin doesn't care to emphasize the sublime. He immerses us in phenomena, asking what we know and why we know it. That we don't really know it is part of the message. (142 Greene Street; through October 17.)

THE CONTAINER IS NOT JUST PERCEPTUAL; it's also social. In "Incident at the Museum or Water Music," **Ilya Kabakov** bril-

Photograph by Bill Jacobson, courtesy of the Pace Gallery.

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liantly addresses nothing less than the existential mood of Russia at the moment. The Guggenheim's "Great Utopia" show is the implicit backdrop for his installation at Ronald Feldman Gallery, describing a kind of utopian morning-after hangover.

The gallery has become the interior of a Soviet art museum, with dark-wood wainscoting and deep-green and burgundy walls hung with broad, cheerful, colorful paintings of workers and peasant girls. The artist is "Stepan Yakovlevich Kochelev" (whose name and history are pure Kabakovian fiction). Kochelev did everything right, by Soviet standards, and this was his reward. In the entrance, a book and poster of his art are proudly displayed alongside those of Matisse, Degas, Manet—an act of crass naïveté that stands uncorrected, because there is no one to say otherwise. No one at all, in fact. A sign on the desk announces the attendant will return in one hour, a promise that engenders the profoundest skepticism.

The allegory—and the black humor—emerge in stages. Within this idyllic "museum" of fossilized aesthetics, water drips from the ceiling into pots on plastic sheets. The Soviet habit of telling people what is good for them is being rudely intruded upon by the real world. The ping of water onto metal is a gentle reminder of the outside storms, the decay, the irresistible forces that were halted momentarily by a deep act of denial. Yet the place is stultifying and archaic. Even the "attendant" has figured out that nobody is going to fix this place, and has left for good.

Kabakov, as usual, has supplied his own poetic "interpretation" of this wry parable. "The quiet of museum halls is suddenly transformed into a strange music, a music of falling water," he writes. As the roof cracks on the old Soviet Union and reality intrudes drop by drop, Kabakov points to the beauty of the actual, so much cruder and more vital than any embalmed pseudo-perfection. Infusing this wrenching, magnificent installation are exactly those qualities notably absent in the old Soviet regime: irony, humanity, realism, wit, and liberating absurdism. Kabakov offers the Russians hope in an odd package. "Those who suddenly are able to appreciate the combination of the high ceremoniousness of the surroundings and the magical, unusual sounds . . .," he writes, "can engross themselves in the world of the slightly sad, but at the same time, high and flourishing harmony that is so unexpectedly resounding here." (31 Mercer Street; through October 17.)

AND NOW FOR THE STATE OF THE UNITED States. **Robert Gober** has built a room within a room at Dia Center for the Arts. You enter through a door cut in the two-by-four walls. Inside, a green forest glade tinkles with the sound of running water. This pleasant, sylvan scenery—painted by professionals in a broad, confident, anonymous style curiously reminiscent of Kochelev's—seems initially as harmless as a Catskill weekend, though with several odd addenda. Piles of newspapers, tied into bundles as though for recycling, are stacked in odd corners inside and outside the room. The "babbling brook" is actually a set of utility sinks with spigots turning out streams of gurgling water.

The initial impression of a pleasant countryside—a kind of Sierra Club travel brochure touting nature's harmony and the joys of recycling—gradually turns sour. Nothing is what it seems. The "porcelain fountains," their pipes and spigots, are all handcrafted by Gober, then cast in bronze. The water, which appears to be flowing freely out of the forest, is piped in a closed loop; wash your hands in the plumbing system and you will taste soap and dirt forever. Under some of the basins are boxes (actually plaster) of ENFORCER RAT BAIT, KILLS RATS AND MICE. Nor are the newspapers the real thing; Gober has reprinted portions of the New York papers onto acid-free archival paper.

What Manhattanite can resist eyeballing a stack of old newspapers? The tone at first is all daily life: baseball scores, sports stories, department-store ads. Wedged between them are headlines that read like novellas on the current political climate: "HATRED OF GOD" IS CURSE OF RUSSIA, QUAYLE SAYS, and BUSH IS SENT FORTH AS CHAMPION OF FAMILY VALUES. Nearby is an editorial by Diane McWhorter retracing the "family values" language to 1920s Ku Klux Klan rallies. There is a reference to the AIDS death of artist David Wojnarowicz, and a headline, CASE DROPPED AGAINST MEN HOLDING HANDS. The motif becomes family values, election-year politics, AIDS, repression; the scenography of a nightmare.

The bucolic "normality" of this room quickly converts to a stage set, a façade—a house of cards. The politics of the day shades claustrophobia with fear. There are barred windows pretending to offer blue sky beyond the "forest," but actually, escape is forbidden. This is a jail. Or worse. Rat bait is American society's extermination method for vermin. What are "vermin"? Anyone whose life doesn't conform to "family values" must be urgently interested in the answer.

Gober—like Kabakov, though more indirectly and abstrusely—has unpacked the contents of his life and re-installed the pieces as a fable. Kabakov, ironically, is the optimist; the shell decays to open the path for rejuvenating reality. Gober regards the shell as a sham concealing the anxieties of the hunted and the voices of hate. You can agree or not, but you will still discover more than words can explain about existence in someone else's container. (548 West 22nd Street; through June 20, 1993.) ■

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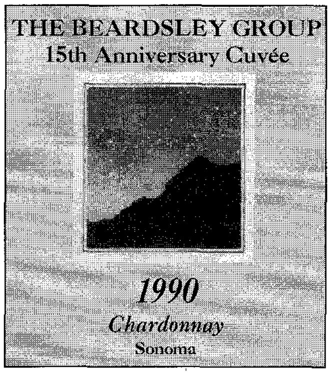

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Music/Peter G. Davis

TOUJOURS PROVENCE

"...Composers as prolific as Darius Milhaud are bound to be uneven, but I doubt that he ever wrote an entirely worthless piece..."

THE JOY OF AIX: *Darius Milhaud.*

Darius Milhaud WAS FOND OF STYLING himself a Frenchman from Provence, by religion a Jew and by nature a happy man. That succinct character sketch was translated into music last week in Merkin Hall, where many Milhaud pupils, friends, family members, and fans gathered to honor the composer and play his works during a daylong centennial tribute.

Although the program was generous and representative, it could only suggest the scope of Milhaud's huge and varied catalogue, one that opens with a song collection dated 1912—*Poèmes de Francis Jammes*—and ends, 60 years and 441 opus numbers later, with a cantata (to words by Elie Wiesel) called *Ani maamin, un chant perdu et retrouvé.* It may have been just a sampling, but there was more than enough good music to remind us of Milhaud's stature as well as his industry, and why his best work continues to survive.

The afternoon portion of the concert featured piano and chamber works, marvelously inventive pieces by a polymorphic composer who could absorb any number of styles and genres yet still sound original. Milhaud was a tireless traveler all his life—despite spending much of it in a wheelchair because of painful rheumatoid arthritis—and he responded joyfully to music wherever he encountered it. Between 1916 and 1918, Milhaud lived in South America, and he grew to love that continent's popular music, combining it with his own tangy polytonal techniques to produce such enchantingly atmospheric works as the two piano suites *Saudades do Brasil.* The composer was also at home in North America for many years, and in 1948 he tapped our folk music with relish and gusto in his *Divertissement on 20 Kentucky Airs* for two pianos.

Mainly, though, it's the songful spirit of France, Provence especially, that most often colors Milhaud's tonal palette and gives his music its peculiarly clear, bright, meridional character. *La Cheminée du Roi René* for five wind instruments, performed by the Dorian Quintet, is a particularly attractive example. The score consists of seven miniatures in an archaic modal style, playfully describing the progress of the legendary fifteenth-century King René d'Anjou and his court as they journey to their favorite Provençal picnic spot. Not everything on the program was of the same high quality—composers as prolific as Milhaud are bound to be uneven—but I doubt that he ever wrote an entirely worthless piece.

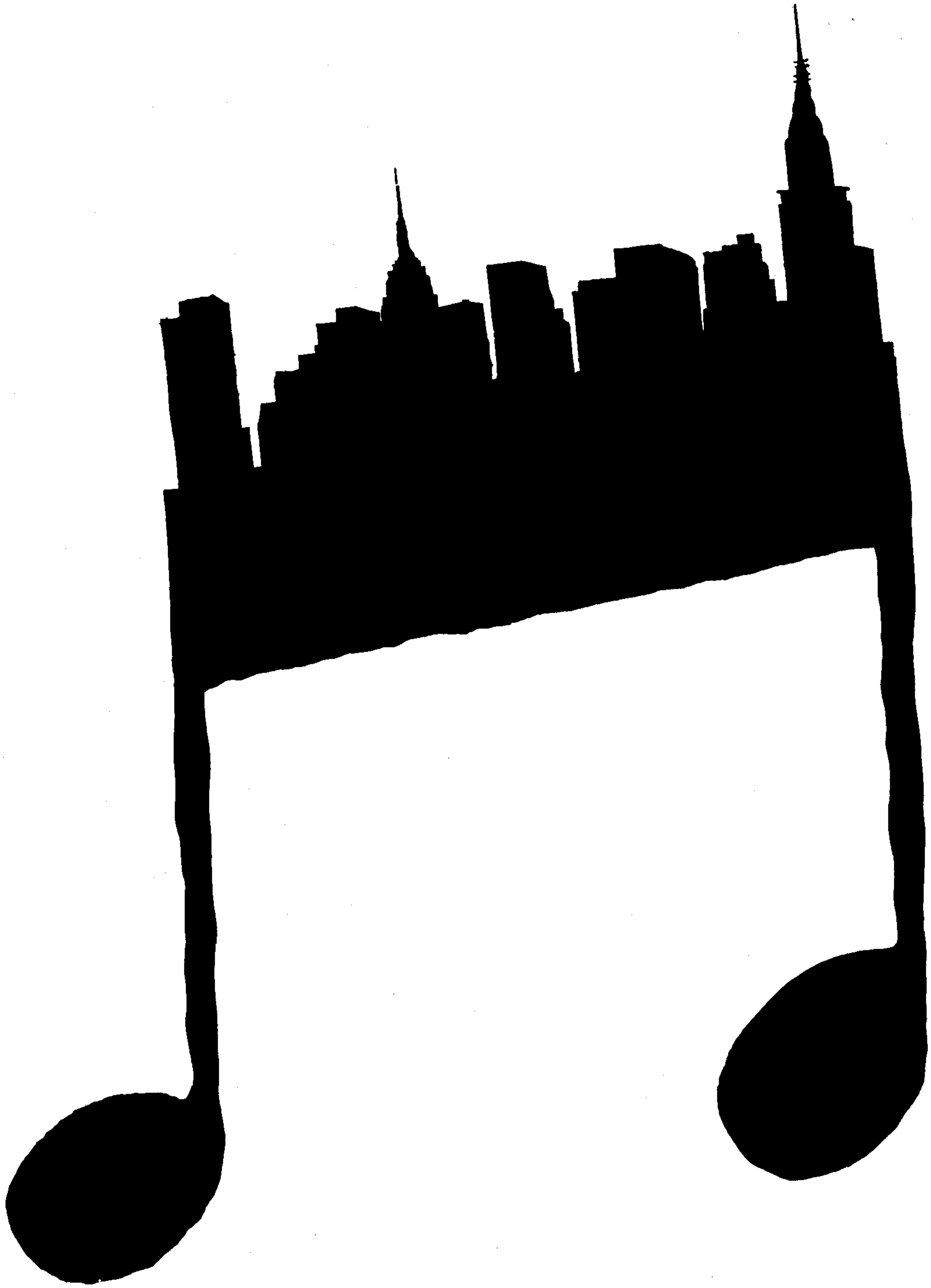
The second part of the tribute included a screening of the film *A Visit With Darius Milhaud* and a panel discussion, reminiscences and revealing insights from some of the people who knew him best: Madeleine Milhaud, his widow and collaborator on many operatic projects; composers William Bolcom and Charles Jones, one a former student and the other a colleague on the faculty of Mills College in California, where Milhaud taught for many years; and pianist Grant Johannesen, a close associate and frequent performer of Milhaud's music when it was new. The film, made in 1955, is a valuable document that not only preserves firsthand Milhaud's wit, wisdom, and humanity but also offers precious glimpses of such famous contemporaries as Poulenc, Auric, Cocteau, and the fabulous Jane Bathori.

Since it was obviously impossible to explore all of Milhaud's musical interests and endeavors—the large-scale operatic epics, symphonies, ballets, concertos, incidental music, film scores, etc.—part three of this centennial tribute sensibly concentrated on a single topic, music reflecting the composer's Jewish heritage: sacred and secular songs ravishingly sung by soprano Amy Burton, and the hour-long *Sacred Service* with the New York Concert Singers, conducted by Judith Clurman, and baritone William Stone. Milhaud's faith shines out here, sunny and serene—further proof that, with this composer from Provence, all roads do indeed lead back to Aix.

NOT EVERY OPENING NIGHT CAN BE A GALA occasion, and Carnegie Hall inaugurated its 102nd season with an all-Tchaikovsky concert as unappetizing as it was unenterprising. Designated "artistic leader" of the **Pittsburgh Symphony Orchestra** in 1984 and its music director since 1988, Lorin Maazel has, by now, had ample time to put his personal stamp on the musicians and influence their way of making music. Few would argue that any orchestra led by Maazel does not play with technical distinction. At the very least, this conductor has an exceptionally keen ear—he would have to in order to fashion the sort of precise, fastidiously detailed instrumental effects he achieves even when working with groups not in the very top rank.

Opinions about the musical results are bound to be more subjective. Maazel's treatment of Tchaikovsky's Fifth Symphony (very different from his youthful 30-year-old recording with the Vienna Philharmonic) struck me as verging on the repulsive, an irritating sequence of sudden sneak attacks executed with cool, deliberate calculation. The performance as a whole, swamped in instrumental minutiae and precious highlighting of inner voices, conveyed almost no sense of line, organic development, or genuine passion. After the *Romeo and Juliet* Fantasy Overture, equally reptilian, the *Rocco* Variations

Photograph by UPI/Bettmann Newsphotos.



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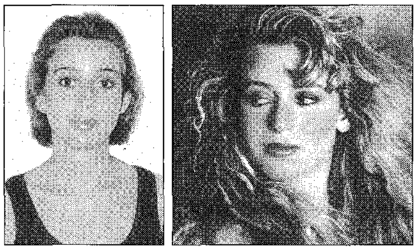

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came as twenty minutes of sweet relief, partly because such stylized music is better equipped to survive Maazel's mannered approach and partly because the solo cellist, Yo-Yo Ma, is a cultured musician incapable of artifice.

Part two of the Pittsburgh Symphony's Carnegie Hall doubleheader was a concert reading of Beethoven's *Fidelio,* another work that Maazel recorded in the early sixties with the Vienna Philharmonic. I remember that performance as an exciting if rather mad dash through the score, although Conrad L. Osborne, *High Fidelity*'s discerning opera critic in those days, correctly noticed what the interpretation lacked: "It is not piteous, or warm, or profound, or reverent." That much has not changed, even if Maazel's tempos are now more measured, and the conductor's *Fidelio* still rings hollow. Vocally overtaxed as Beethoven's heroic couple, Mary Jane Johnson and Gary Lakes made a game stab at music, no more, and the rest of the cast—Theo Adam, Peter Meven (replaced by Malcolm Smith in Act II), Lillian Watson, Jon Garrison, and Ludwig Baumann—was only adequate.

MEANWHILE, AT THE 92ND STREET Y, THE **New York Chamber Symphony** opened its season with the sort of thoughtful and nourishing program that one has come to expect from the orchestra's music director, Gerard Schwarz. Even the two crowd-pleasing selections showed imagination: Mendelssohn may be still perceived as a popular Romantic composer, but his Piano Concerto No. 1 is a rarity these days, while his First Symphony is hardly ever played. Andre Watts was the disappointing soloist in the Concerto, stampeding through the score and skating blithely over the surface. But the Symphony, which shows the 15-year-old composer at his most assured and ardent, registered splendidly in an interpretation that had just about everything: energy, grace, precision, and instrumental polish.

The evening's truly special character, though, came from a pair of recently composed works. In *Two Folk Songs From Chinhai* (1989) for chorus and orchestra, Bright Sheng has blended an Eastern folk idiom and Western techniques to produce music of unusual sophistication and expressive power. David Diamond's *Music for Chamber Orchestra* (1969), heard in New York for the first time, is a beauty: a compact and glowingly eloquent example of this composer's refined neoclassical procedures. It's good to see Diamond, at the age of 77 and after years of underappreciation, once again in demand and a busy man, thanks in large part to Schwarz's advocacy. He is composer in residence at the Y, Schwarz is recording all the symphonies—ten at last count—and in a couple of years we can expect a production of his new opera at the State Theater. ■

Books/Rhoda Koenig

GRAY MATTER

"...*Folly* tilts heavily toward philosophical and stylistic preciosity. *The Rascal King* tells an appalling and entertaining story well..."

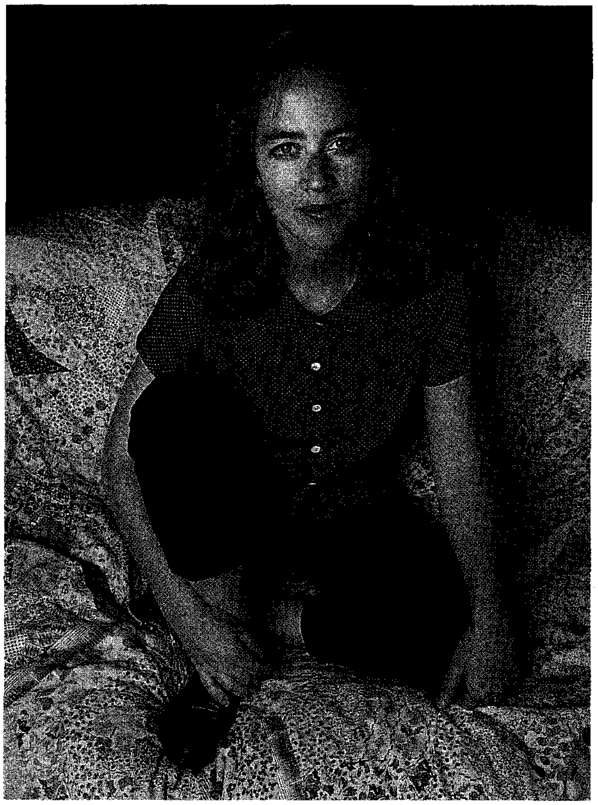
Folly, *by Susan Minot. Houghton Mifflin; 278 pages; $19.95.*

PRETTY AND SPIRITED, LILIAN ELIOT DEFIES her strict Boston parents to have a late-night rendezvous with Walter Vail, an unnervingly interesting boy from New York who is off to the front. Just a year older than the century, Lilian is less experienced than some of her friends. (Dolly Cushing tells her "it was important to have the right sort of wrap, and that boys liked it if you hit them playfully on the arm.") "At one moment she caught herself looking at his mouth as though hypnotized. She snapped out of it. She had been kissed by a boy before, but not by one like Walter Vail."

Though tinged with inappropriate lust and family madness, *Folly* is a rather genteel story of a twenty-year romance, carried on mostly in Lilian's mind, before and during her marriage to the worthy but withdrawn Gilbert Finch. Late in the narrative, a friend of Lilian's says, "I just wonder why no one writes about [life] the way it is—you know, with nothing happening." Lilian replies that "it could be rather dull." "I suppose," Irene says. "Though one does have feelings in a dull life, which aren't dull, and aren't they worth writing about?"

There you have the central problem in Susan Minot's novel. The author has discarded the fundamental dictum that action is character, along with the English teacher's rule that dialogue should be enclosed in quotation marks, and the result is a heavy tilt toward philosophical and stylistic preciosity. Lilian begins her young womanhood in a world whose certainties are being battered by war and other assaults that cannot be fended off by money and propriety. When Walter disappoints her, she retreats for a time into protective dreams, then into a marriage with a decent citizen. "Lilian no longer wanted to run away or to be something different. What had she been thinking of? Looking back, amused, a little condescending, she saw an altogether younger person. A rather foolish one, at that. She was just a regular girl from Boston—how could she have expected to hold and to understand someone like Walter Vail?"

Lilian's self-protectiveness, and this tinkling-teacups prose, echoes the way Minot cocoons and muffles Lilian, Gilbert, and Walter, who often might be mere embodiments of attitudes, labeled, respectively, Softly Yearning, Repressed, and Reckless. Minot's minor characters are the more vivid ones—Aunt Tizzy, who dresses as if for the Riviera, flirts, and smokes; Lilian's mother, "her forehead wrinkling with the extreme pity she reserved for clothes" or smiling at a joke "with an expectant look, waiting for whatever was funny to drift over her way and make her laugh, too." Much of *Folly* sounds reminiscent of Edith Wharton (though Wharton confined descriptions of fellatio to her private papers), and the comparison is a fatal one, for Wharton's turn-of-the-century women took more risks and confronted more tragedies than Minot's trembling heroine. When Walter's passion is followed by brusqueness, Lilian shrewdly observes, "She seemed to act as his touchstone, a place he checked in with now and then.... Perhaps she simply made him feel. But then, she thought, that was not something Walter Vail liked to do for very long." Yet it's a somewhat absurd observation to be made by a character whose reality the reader finds difficult to credit. Illuminating moments like these in *Folly* only point up, by contrast, the surrounding grayness.


COCOONED: *Author Susan Minot.*

The Rascal King: The Life and Times of James Michael Curley 1874–1958, *by Jack Beatty. Addison-Wesley; 571 pages; $25.*

A MAN WHO SERVED THE PEOPLE while he helped himself, James Michael Curley was a congressman and a governor but was best known as the boss of Boston, a mayor who exemplified old-time party politics, ruling his fiefdom with an iron hand and sometimes using it to clout his enemies. After he encountered in the street the publisher of a newspaper that had offended him, Curley said, "I punched him in the jaw. He went down like a dog." Such exploits not only impressed the electorate but made their way into a popular tune, "Vote Early and Often for Curley."

Jack Beatty's biography is set in a vanished America but deals with a topic relevant to the present one: How do you inspire and encourage a subject people without giving them an undeserved sense of entitlement? Curley told his Irish constituents that they were as good as, or better than, the Harvard-educated Yankees who had, before his time, passed a law prohibiting Catholics from holding public office and a "pauper removal law" under which the destitute and ill were deported. He provided his flock with jobs, with improved housing and health care, but he also supported them in backward and mean-minded practices that showed that the Protestants who loathed the new Bostonians were motivated by more than money and snobbery. Under Curley, "banned in Boston" became a well-known phrase and the city a national joke (Isa-

Photograph by James Hamilton.

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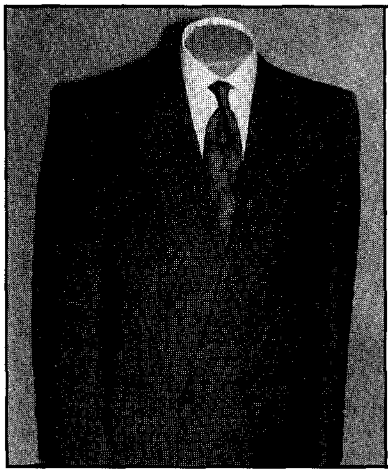

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dora Duncan and Pavlova were barred, and Curley rang down the curtain in the middle of *Thaïs* when his wife insisted, during the dance of the seven veils, "I want this show stopped. It's nothing but burley"); because the Church opposed birth control, he did, too, and he joined it in killing a law to prohibit child labor because it would "substitute the authority on the state for the authority of the parent."

Curley's politicking was all the more shameful considering his own wretched childhood. His father, a day laborer, burst a blood vessel lifting a stone when Curley was ten, and shortly afterward, the boy had to work at a series of arduous and dangerous jobs to supplement his mother's earnings as a cleaner. (When he took office as mayor, one of his first acts would be to change the title of the City Hall scrubwomen to "matrons" and to buy them mops so they wouldn't have to clean the building on their knees.) It was a life that made Curley eager to grab what he had been denied, but as it also made him sympathetic to those who remained poor, the voters were tolerant. In 1903, Curley was found guilty of having taken a civil-service exam for a man who had not been able to pass. Nonetheless, he was elected alderman, and when the appeals process had been exhausted and he served two months for fraud, he campaigned from prison and was re-elected.

Thereafter, Curley embodied "the politics of daily needs," endearing himself to his compatriots by a mixture of oratory and chicanery. "No country," he declaimed, "is ever ruined by a virile, intelligent, God-fearing patriotic people like the Irish, and no land was ever saved by clubs of female faddists, old gentlemen with disordered livers, or pessimists croaking over imaginary good old days and ignoring the sunlit present." But Curley's own foremost needs were comfort and re-election, and these he addressed with methods that could not be passed off with a wink and a ballad. Civil servants—police included—could keep their jobs only if they voted the right way and made campaign contributions; companies supplied free labor and kickbacks to build Curley a 21-room mansion adorned with stained glass, marble, and gold. In filling important posts with Catholic hacks who would do his bidding (and then screaming "Prejudice!" if anyone questioned their qualifications), Curley exploited and perverted the ethnic pride he aroused. Toward the end of his career (his last mayoral term, interrupted by another prison sentence for fraud, ended in 1949), it at last became obvious that, instead of making it possible for his people to steer their own destinies, Curley had simply replaced their harsh masters with an ostensibly kinder one.

Beatty relates this appalling and entertaining story well, with great sympathy for his milieu and a good eye for telling detail and social nuance. He can be overly garrulous, though (my interest in Curley ended about 100 pages before the book did), and he permits himself irrelevant and ill-judged bursts of jocularity, sentimentality, and spleen. Beatty's low expectations of politics (it is, he says, all about "hatred, envy, and revenge") and his love of anecdote produce a view of Curley that is at times rosier than his own facts warrant, and he can be carried away by his earnestness. When Curley's alcoholic son died, near the close of one of his terms, the mayor's response on being told the news by the boy's stepmother was "That takes care of the election." Beatty says that "she was shocked and so are we" by his "callous and calculating reaction." Calculations, however, aren't reflexive; detachment is. Like actors and writers who study a dying relative so they can reproduce death with accuracy, Curley was demonstrating his supreme politician's ability to automatically assess a situation for its advantages, showing why he was for so long a master of the liveliest art.

In brief: Rattlesnake Farming (ALFRED A. Knopf; 545 pages; $25) opens with the promise of secrets waiting to be unlocked, coiled serpents waiting to strike. "We all know what snakes represent," says Nick, the scientist researching the powers of venom. "To me," says his mother, Monica, "they represent snakes, thank you." But Monica's reply is itself representative of the sexual hypocrisies and misunderstandings that afflict three generations and several families in Kathryn Kramer's spooky novel. Monica and her daughter, Zoë, are visiting Nick in his New Mexico house, which the previous owners have deliberately built over a snake pit. Zoë, now 26, has been mute for ten years, ever since Robert, the only boy she ever loved, caused the death of his father and was sent to a mental hospital. Now Robert is about to be released, and Zoë, anxious about what will happen, travels back into her past to reveal a family history laden with ambiguity and guilt.

Kramer's depiction of childhood and adolescence is keen, unsentimental, and unsparing. Her young girls of three generations are sexually curious and venturesome, exploring sensation and emotion with appealing frankness and vehemence. "What way except doing things was there," thinks Zoë, "to find out what your motives were for doing them?" But Kramer balances this directness with too many outpourings of indignant frustration with the adult world, too many anguished confessions and recriminations. In the end, *Rattlesnake Farming* is simply too long and sprawling to make its accumulated weight and metaphors pay off; by the time the furies are ready to spring, they're no longer wound up tight. ■

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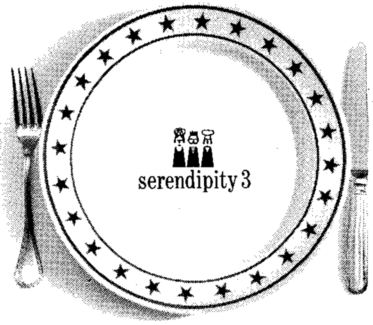

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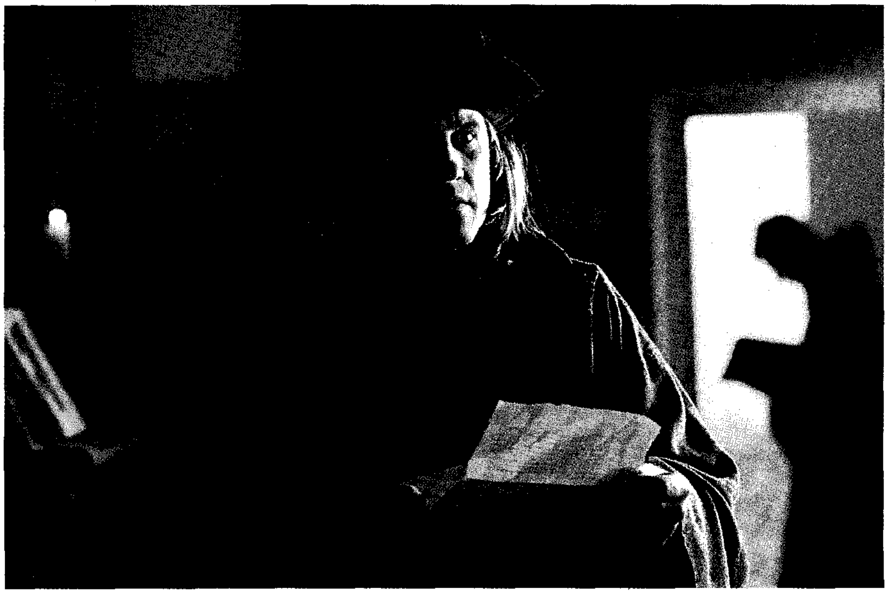
Movies/David Denby

COLUMBUS DAZE

". . .In *1492,* Ridley Scott tries desperately to fight off banality; *A River Runs Through It* is one solemn turkey of a movie. . ."



A MAN FOR THIS SEASON: *Depardieu discovers America.*

AT SOME POINT OR OTHER IN ANY MOVIE about Christopher Columbus, the guy has to say something like "I know there's land out there somewhere." In **1492: Conquest of Paradise,** Ridley Scott tries desperately to fight off banality, and he shoots up a storm of imagery. At times, too big a storm—some of *1492* is rather scattered and wild, as if Columbus had discovered not the New World but a bizarre Werner Herzog movie that had lain rotting in the jungle for a while. The movie is exhausting and about half satisfying.

How, for instance, do you play CC himself? Taking on the role, the great Gérard Depardieu can't really roar the way he usually does (speaking in English constrains him), but he's full-blooded enough—huge, with shoulder-length hair and a cleft, fleshy nose quivering slightly as it precedes him into the frame. Depardieu plays Columbus as a man of passion, madly ambitious, ruthless, but with wide streaks of decency and intelligence. This Columbus cannot bring himself to flatter the right Spanish aristocrats (except for Queen Isabella, whom he flirts with), and eventually the nasty aristos, who are jealous of his accomplishments, bring him down. Depardieu tries to hold a lot of the performance inside, but every once in a while he turns to the sea and makes love to the horizon (west, of course) as if it were a woman. He's as convincing a romantic visionary as we are likely to see.

Still, there's a degree of clunkiness in this movie, as there is in nearly all big international productions. In the early scenes, as Depardieu argues with Fernando Rey (playing a monk and cosmographer), the two actors fight to make themselves understood through their thick accents. Scott shoots the scene in candlelight, and for a while, as the men move around in the half-darkness and rumble angrily in their furry English, I thought we were in for a long evening. Scott sends Columbus rushing into the streets, where he just happens to bump into a huge crowd watching four heretics burning at the stake. Suddenly we seem to be at the opera, the stage filled with too many chorus members. No one could possibly say, "Couldn't you give us a little more atmosphere, Ridley?" The auto-da-fé makes the point, I guess, that Spain was a good place to get out of.

Fortunately, Sigourney Weaver shows up as Queen Isabella, standing tall and straight and looking fabulous in an amazing queenly dress of stiff brocade studded with gems. Scott shoots this scene in a stunning old royal building, and as Depardieu and Weaver carry on with each other, the movie seems to be starting at last. Columbus, having attained the backing of Isabella and her finance minister, Sanchez (Armand Assante), puts out to sea in his small ships. Much boredom and thirst. "I know there's land out there somewhere," the man says, or something like it. We wait for the big moment. Meanwhile, I would have welcomed fewer sunsets and a more documentary approach—navigational difficulties, rats running around, scurvy, that sort of thing.

CC knows that land is near because he's been slapping insects against his cheek. A vague shape behind mist . . . the mist suddenly lifting . . . a glistening bay and behind it a great, green explosion of foliage rising on a hill. Inland, the sun falls through the trees. It's the island of San Salvador, a steaming paradise, strange and discomforting for these wary Europeans. The "Indians," small, brown, and dignified, seem innocent but turn out to be dangerous.

Not having found the mainland (he never did—that was Amerigo Vespucci's triumph) or the gold he had promised to the Spanish crown, Columbus returns to Europe eager to raise a larger force. Roselyne Bosch, the journalist who wrote the screenplay, has created a Columbus split between prophetic fervor and greed. He wants to live in peace with the natives, but on his next voyage, he is joined by a sadistic conquistador type, the aristocrat Moxica (Michael Wincott). Dressed entirely in black, Wincott, who has a long, narrow face and a sepulchral voice, stalks around the jungle like a camp Dracula (well, like Klaus Kinski). Moxica hacks off an Indian's arm and starts a war, an act that suggests rather falsely that the future slaughter of the Indians was perpetrated by psychopaths. Bosch waffles on an important issue: Did Columbus sense that a gigantic clearing away of the natives was inevitable? Was it inevitable?

Once the war starts, the imagery turns bloody and hallucinatory, and Vangelis's music (more New Age than New World), which has been pounding steadily throughout, rises in waves to a deafening roar. Lightning strikes Columbus's palace, and CC is flung about in a storm. Has God abandoned Columbus? He returns to Europe, but no one is terribly impressed by him (they haven't heard Vangelis's music): He found a chaotic land without gold. The Europeans, blinkered, can't see

Photograph by David Appleby/Paramount Pictures.

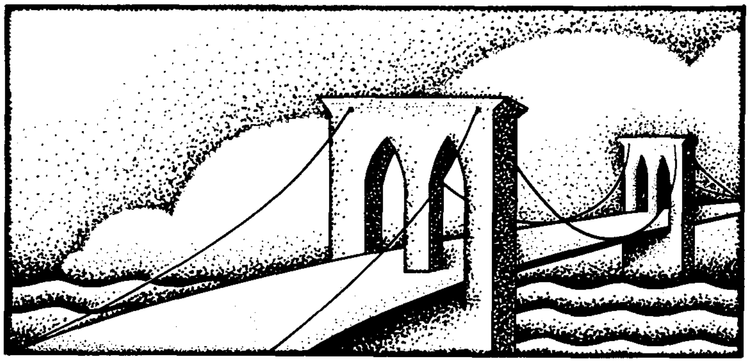
that it is a staggering possibility of natural paradise, a new reality.

IN ROBERT REDFORD'S **A River Runs Through It,** which is one solemn turkey of a movie, words emerge slowly, painfully, out of an overwhelming well of silence. Typically, two men, photographed in meaninglessly huge close-ups, sit down together, smile, clear their throats, smile again, until at last one of them, grabbing destiny by the throat, says something like "How are you?" In all, I have never seen a movie so uneasy in speech. I do not require the perfect articulateness of a Ben Hecht screenplay. But an aesthetic based on the notion that what is not said is more important than what *is* requires a powerfully expressive director. Unfortunately, Redford's work is pictorial rather than expressive—we don't know what the men are holding back.

A River Runs Through It, which is based on Norman Maclean's popular memoir of life in Montana around World War I, begins with Redford himself earnestly narrating in Maclean's voice. There are period photographs of ladies in frocks and men in straw hats, and then the majesty of Montana's landscape. After all this richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. People merely going home climb into cars as if they were heading off to war; the entry into a dark saloon is staged as an earth-shattering moment. We keep waiting for something to happen.

Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Well, okay; I guess that means something. There's certainly enough time to ponder it. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. He may be a good actor, but one can't be sure. Craig Sheffer, playing the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, and his forehead, frequently furrowed, is more interesting than the large, grave Montana mountains in the background, but I don't really know what his silences are meant to convey, and I suspect Redford doesn't, either. ▬

BRIDGE PARTY



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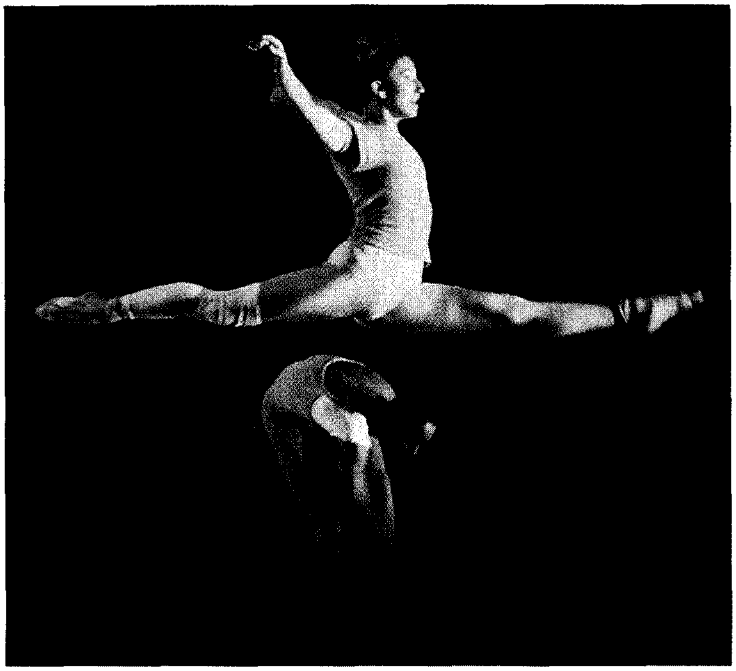
ONE SINGULAR SENSATION

"...Fagan's blend is certainly agreeable—sharp, swift, sinuous—but, being one man's creation, it remains a narrow language..."

THE MOST REMARKABLE MATERIAL I SAW from **Garth Fagan Dance,** recently at the Joyce, was a pair of solos choreographed for the company's young male star, Norwood Pennewell. The more telling of the two occurs in the 1987 *Passion Distanced;* its sibling is part of the new *Moth Dreams.* Both make the balance of the work in which they are placed largely irrelevant, whether it expands upon the solo material (as in *Passion*) or (as in *Dreams*) surrounds it with a baffling world of contrasts.

The two solos have to do with the interruption of the very flow—or at least continuity—that is central to our conventional idea of dancing. Interspersing stylized movement with naturalistic gesture, Fagan has Pennewell execute a phrase, break it off, and lapse into an impassive stillness, or, elsewhere, juxtapose two brief passages unrelated in both tempo and tone. The active phrases suggest unquenchable vitality, a vicious anger (often despairingly directed at the self), or the unexpected operation of an outside physical force—now violent, now frustrating. During the ostensibly blank moments, the energy being generated becomes more apparent than ever; it is merely turned inward, as if the dancer were meditating to the point of self-discovery. The motion and its absence are so acutely calibrated by Fagan—and Pennewell is such a superb performing artist—that the dancing never seems to stop, even when your eyes are telling you that it has.

The other highlight of the programs I saw was *Touring Jubilee 1924 (Professional),* a piece created a decade back. It gives an organic purpose to Fagan's obsessive delight in shape-making. Gratuitous in other parts of the repertory, the choreographer's penchant for eccentric forms is intrinsic to this ebullient portrait of simple folks—vaudevillians, perhaps—who dance and pose rakishly, all obstreperous angles and rhythms, endowed with a peculiar grace of body and spirit. The costumes, also from Fagan's hand, enjoy the same fetching bizarreness, arriving at an unexpected harmony through a maelstrom of pattern and color. The leading lady, endowed, like her lesser sisters, with a shapeless but effusively flowered dress, a saucy hat, and high-heeled pumps that skew her vertical decorum, thrusting her rump in one direction, her chin in another, also sports a shoulder bag. *You* try jitterbugging with a shoulder bag; it threatens to become as important a character in the proceedings as the red purse that accompanies the knowing brunette in Jerome Robbins's *Fancy Free.*



A FAZING GRACE: *Rebecca Gose and Chris Morrison in* Moth Dreams.

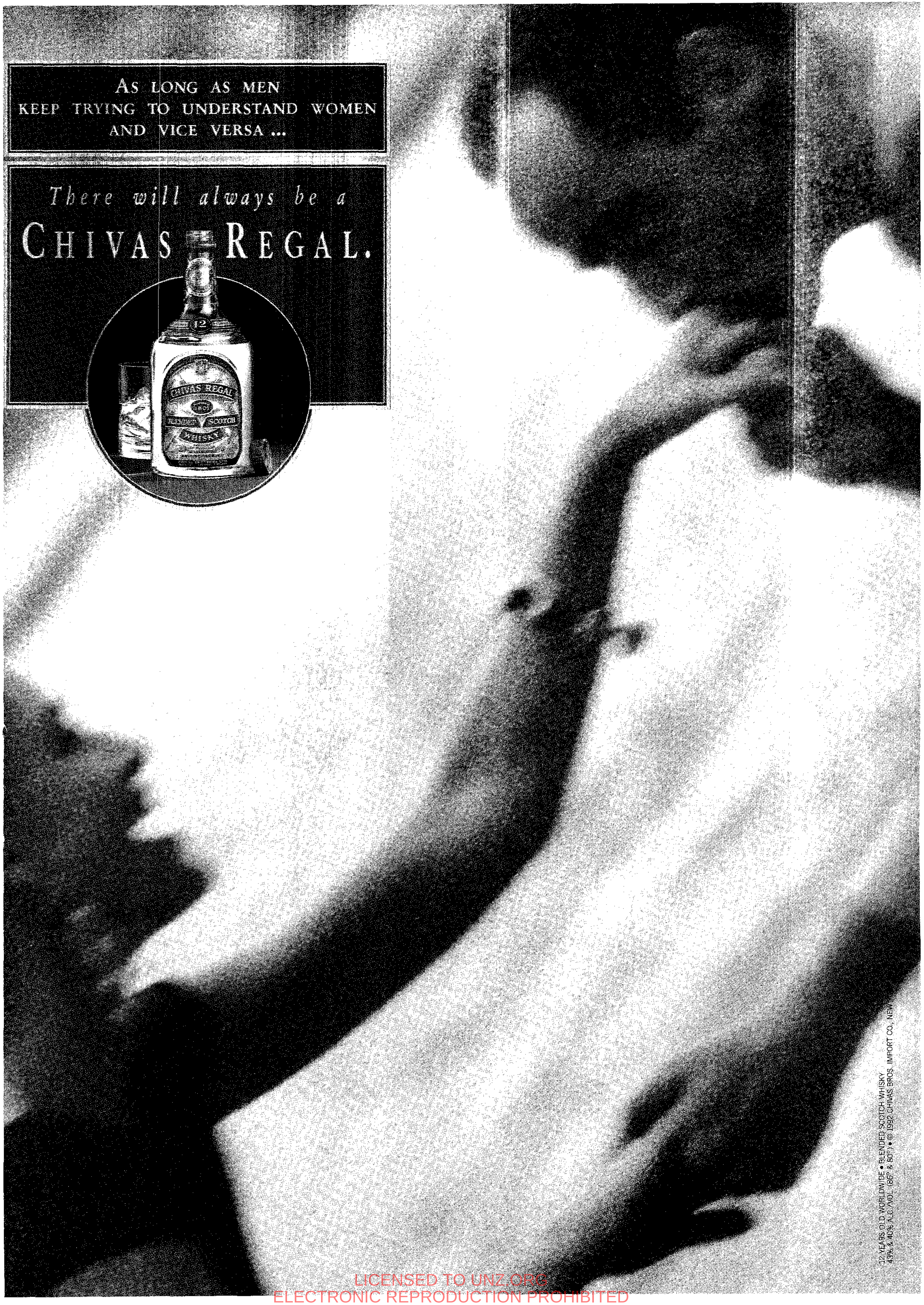
Despite these various pleasures, if you attended more than just one performance of Garth Fagan Dance in the course of its two-week engagement, some basic problems with the choreographer's work became evident. As with so many modern-dance companies, the entire repertory is created by its founder-director. Indeed, the troupe's primary reason for existence is to serve as the vehicle for his expression. But, as is true of similar groups (not even the great institutions created by Graham and Cunningham have avoided this trap), Fagan's choreography can't quite sustain a full evening's program.

Why? For one thing, it's not sufficiently varied in its vocabulary, not wide enough in its emotional spectrum. Although it does employ different types of music, from Dvořák to Wynton Marsalis, it responds to all of them in pretty much the same way. (Fagan is most at home in jazz, but he is musically constricted in that he uses a score for its atmospheric rather than its structural resources.) This self-limiting situation is exacerbated by the fact that all of Fagan's dances are abstract or nearly so. There's no narrative—to suggest the most obvious of alternatives—to provide a stimulating change of pace. What's more, the prevailing mood of the repertoire is a solemn one, whether the issues evoked are sad or joyous; unaffectedly comic pieces like *Jubilee* are rare.

The trouble with the vocabulary is simply that it has been designed by a single person. Granted, it's a synthesis of several disparate elements: mainstream modern dance, classical ballet, and Afro-Caribbean. And the blend is certainly agreeable—sharp, swift, and sinuous. It is also danced with remarkable athleticism, concentration, and sense of texture. But, being one man's creation, it remains a narrow language. It hasn't accreted slowly, acquiring amplitude and flexibility from its passage through different times and places and from the specific contributions of countless anonymous practitioners. (Paul Taylor's range of movement, to cite just one example, suffers from the same problem.)

I've been comparing Fagan with the best in the business because his considerable achievement demands it. The truth remains, though, that an exhausting sameness prevails at his concerts. Usually, just before the last work on the program starts, though you've had an enriching experience, you're fully ready to go home. ■

Photograph by Nan Melville.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SALES & BARGAINS

BY LEONORE FLEISCHER

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A MIDTOWN SALON AND A DOWNTOWN health club have discounted their men's and women's services. For example, muscle-toning facial, was $69, now $60; series of 10, was $650, now $550; series of 20, was $1,200, now $1,000; foot-reflexology session, was $55, now $45, series of 4, was $200, now $160; European deep-pore facial, including steaming, acupressure, massage, and mask, was $50, now $40; deep-heat detoxification and cellulite-reduction program includes dry brushing with a natural bristle brush (a European-spa technique), infrared deep heat, reflexology, and an individualized diet and exercise plan at your first session, was $80, now $65; series of 6, was $450, now $360; 1-hour Swedish massage or shiatsu, was $55, now $45. Gift certificates are available at sale prices until November 14 and are valid through February 25, 1993; appointment necessary. Checks accepted; no credit cards. *The Health/Beauty Connection, 123 E. 54th St., Suite 2C (688-1990). Printing House Fitness & Racquet Club, 421 Hudson St., at Leroy (243-7600); 10/15–11/14.*

MUNRO DOCTRINE

HERE'S A SALE NO CONTEMPORARY-ART COLlector can afford to miss: More than 50 professional artisans and gallery-exhibited artists whose studios are in the same building are holding a weekend "Open Studios" sale to the public. The works are being sold at wholesale prices, without the standard gallery markup. A guide map will be distributed at the door to tell you who's showing what and where, but here is a sampling: Roxie Munro (Studio #1124, 807-6257) does *New Yorker* covers and the *Inside-Outside* illustrated books. She is offering framed illustrations in watercolor and ink from those books, such as *Avenue of the Americas* or *View From Flatiron Building,* gallery price $2,400 each, here $1,200 each; *The Nutcracker,* gallery price $2,000, here $1,000; *Booksellers Along Seine,* gallery price $1,500, here $750; *French Market,* gallery price $1,100, here $550; *Waterloo Station, London,* gallery price $2,000, here $1,000. New York Grownbeans (Studio #806, 989-3486) has size 8/10 (some size 12) samples of such unique women's leather clothing as printed and embossed leather-and-suede multi-patch coat with quilted lining, retail $1,700, here $850; pleated long skirt of suede, with slit and lacing, retail $450, here $225; short leather-and-suede patterned jacket, retail $800, here $395. Grownbeans will also make garments to your measure at wholesale prices. Diana Willis (Studio #309, 645-3319) does beautifully detailed and realistic still-life oil paintings, and is offering several 30-in.-by-40-in. oils (some framed, some not), gallery price $6,000–$7,000, here $2,500–$3,500; smaller, framed pastels, gallery price $800–$2,000, here $400–$1,000. Nancy Balliett (Studio #1627, 727-7247) has contemporary oils and pastels, including stylized landscapes, such as *Con Edison,* an 8-in.-by-48-in. oil on canvas, gallery price $1,800, here $900; or *Jersey Shore,* a 12½-in.-by-9¾-in. pastel on paper, gallery price $800, here $400. Most dealers accept checks; no credit cards. *Open Studios, 41 Union Square West, near 17th St.; Sat.–Sun. 11 a.m.–5 p.m.; 10/17–18.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

CAPITAL GAINS

THIS SOHO BASEMENT STORE CARRIES FUN things made of plaster for the home, including pedestals, wall brackets, cherubs, busts, and more. Now everything featuring Corinthian capitals (the most elaborate style of columnar capital) is two for the price of one. For example, 10¾-in.-high pedestal, was $15, now two for $15; 16-in.-high coffee-table base, was $30, now two for $30; 29-in.-high dining-table base, was $85, now two for $85; wall brackets, were $12 and $18 apiece for smaller and larger sizes, now $12 and $18 the pair. Also, everything in the store that doesn't feature a Corinthian capital, including masks, statuary, plaques, urns, planters, seated lions, reclining goddesses, busts, Buddhas, brackets, pedestals, frames, mirrors, and candlesticks, is 20 percent off. For example, bust of Apollo, was $45, now $36. A.E., M.C., V.; no checks; exchanges possible. *Pandora's Box, 153 Prince St., near Thompson (505-7615); 11 a.m.–7 p.m.; through 10/25.*

DINE! DINE! MY DARLING

ONE- AND FEW-OF-A-KIND SAMPLES, PROTOtypes, and discontinued items for your dining table are discounted here. For example, belt-shaped leather napkin rings, were $12 each, here $5; napkin cones that fit inside glasses, retail $14 each, here $4; handwoven black-and-white houndstooth cotton napkins, retail $6 each, here $2; round hand-painted and hand-sewn place mats, many with gold paint and some with *faux* gems, retail $12–$20 each, here $5–$10; coasters to match, retail $2.50–$10 each, here $1–$4; irregular metallic silk organza place mats, retail $30 each if perfect, here $15; tablecloths of various sizes, such as a 40-sq.-in. cotton silk-screened black-and-gray cloth with a candelabra pattern, retail $70, here $20; an 88-sq.-in. madras table blanket, retail $70, here $20; one-of-a-kind pillows, from a 16.-sq.-in. reversible madras pillow with jute fringe, retail $60, here $15, to a 22-sq.-in. *faux*–Persian lamb pillow with bullion fringe, retail $400, here $100. Cash only; all sales final. *Chateau X, Gramercy Park Hotel, Lexington Ave. at 21st St., Emerald Room, third floor (475-4320); Fri.–Sat. 10 a.m.–6 p.m.; 10/16–17.*

HEY JUDD

SELECTED ITEMS ARE AT LEAST 40 PERCENT off at the Whitney Museum. For example, exhibition posters include Terry Winters's *Untitled,* was $25, now $1; Elie Nadelman's *Tango,* was $10, now $1; the Alexis Smith exhibition poster designed by Smith, was $10, now $5. Selected exhibition catalogues are now $5–$20, including *Robert Rauschenberg: The Silkscreen Paintings,* by Roni Feinstein, was $35, now $15; *The Drawings of Jasper Johns,* by Nan Rosenthal and Ruth E. Fine, was $30, now $19.95; Cynthia Goodman's *Hans Hofmann,* was $37.50, now $10; *Donald Judd,* by Barbara Haskell, was $25, now $5. Biennial catalogues from the 1989 and 1991 exhibits of contemporary American art, were $22.50 and $37.50 respectively, now $10 each. A.E., M.C., V., checks accepted; all sales final. *Sales Desk, Whitney Museum of American Art, 945 Madison Ave., at 75th St. (570-3614); Tues. 10 a.m.–5 p.m.; Wed. and Fri.–Sun. 11 a.m.–6 p.m.; and Thurs. 1–8 p.m.; while stock lasts.*

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HARVEY ELECTRONICS IS CLEARING OUT STEREO components and systems, television sets, and other electronic equipment (most of it new and under manufacturer's warranty) at this two-day warehouse sale. There are also manufacturer overruns, demonstration units, used equipment, scratch-and-dent, and more. New merchandise includes Proton CD player AC422, manufacturer's list $350, here $99; Nakamichi cassette deck #1.5, list $700, here $499; Denon AVR 810 A/V receiver, list $750, here $599; Infinity Reference 5 speakers in black, list $750 the pair, here $599; Mitsubishi 13-in. color TV, list $280, here $149; Aiwa NSX 350 mini–stereo system with AM/FM radio, cassette player, and 3-disc CD changer, list $600, here $499; KEF 103/3

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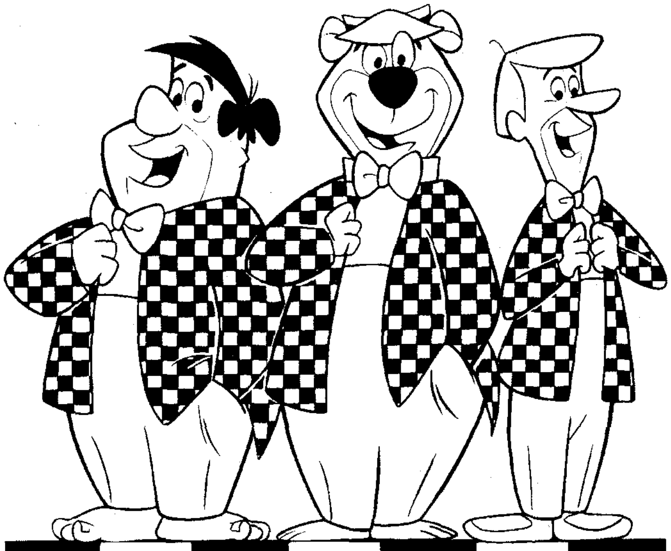

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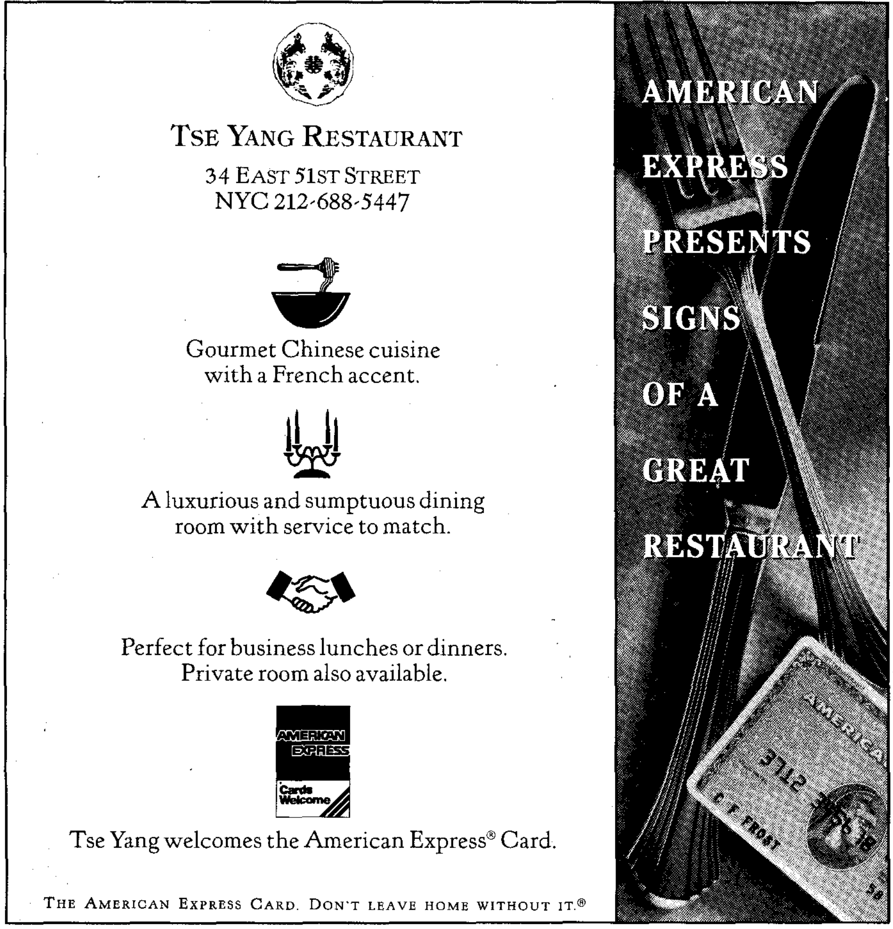
speakers with a walnut finish, list $1,600 the pair, here $899; Nakamichi receiver #2, list $650, here $499; Denon DRW 660 cassette deck, dubbing deck, list $300, here $249. A.E., M.C., V. accepted; no checks; all sales final. *Harvey Electronics Warehouse Sale, 600 Secaucus Road, Secaucus, N.J. (201-865-3418). By car from Manhattan: From Lincoln Tunnel, take Rte. 3W to Meadowlands Parkway exit; make left onto Meadowlands Parkway; after fifth light, bear right, make left at stop sign onto Secaucus Road; warehouse is ½ mile down on the right. From George Washington Bridge: Take Rte. 4 to Rte. 80 to Rte. 46; get on the N.J. Turnpike (I-95S) to exit 16W; take exit to Rte. 3E and continue to Meadowlands Parkway; make left (to the Meadowlands); after fourth light, bear right at Secaucus Road exit; make left at stop sign onto Secaucus Road; warehouse is ½ mile down on the right; Sat. 10 a.m.–6 p.m. and Sun. 11 a.m.–4 p.m.; 10/17–18.*

GUILD BY ASSOCATION

EVERY YEAR, THE HUDSON GUILD HOLDS A book sale to aid the homeless, aged, youth, and other needy people of Chelsea. More than 50,000 new and used hard- and softcover books—including classics and art, travel, and children's books—are priced mostly between $2 and $5. At the Thursday-evening preview, admission fee is $5, and all books are double the marked price. On Friday, Saturday, and Sunday, admission is free, and on Sunday all books are half-price. Checks accepted; no credit cards; all sales final. *The Hudson Guild Book Sale, Guild Gymnasium, 441 W. 26th St. (760-9812); Thurs. 5–8 p.m.; Fri. 1–8 p.m.; Saturday 11 a.m.–5 p.m.; and Sunday noon–5 p.m.; 10/15–18.*

CORAL RIFF

THIS UPTOWN ANTIQUES STORE HAS VINTAGE one-of-a-kind real and costume jewelry at 20–50 percent off, including a Miriam Haskell pearl necklace, was $438, now $350; Miriam Haskell amber-and-coral necklace, was $270, now $225; a Miriam Haskell lapis bracelet and matching earrings, were $380, now $300; Hobé earrings and necklace, were $186, now $155; Corò bracelet and earrings, were $270, now $135; sterling-and-gold-vermeil necklace from the 1920s, was $500, now $320; sterling-and-gold-vermeil hanging earrings (some set with semiprecious stones), and 24K-gold earrings in contemporary and museum-replica styles (some set with genuine precious stones), were $130–$450 the pair, now $65–$225. A.E., checks accepted; exchanges possible. *De Ugarte Gallery, 1234 Lexington Ave., near 84th St. (734-1234); Mon.–Fri. 11 a.m.–7 p.m. and Sat. noon–6 p.m.; through 11/30.* ■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A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 14

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—10/7–20: *Feed* (1992). #2—10/13–14: *The Wedding* (1973); *The Shadow Line* (1976). 10/15: *Man of Iron* (1981). 10/16–29: *The Honeymoon Killer* (1969). #3—*Together Alone* (1991). *Sneakers.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Simple Men.* #4—*Delicatessen.* #5—*Alberto Express.* #6—*The Living End.*

4. LE CINEMATOGRAPHE—15 Vandam St. (751-8811). #1—Closed for renovations through 12/1/92.

5. TRIBECA CINEMA—41 White St. (925-2570). #1—10/14–15: *Niagara* (1953); *Sorry, Wrong Number* (1948). 10/16–17: *The Conformist* (1970); *Picnic at Hanging Rock* (1975). 10/18: *Doctor Zhivago* (1965). 10/19–20: *Persona* (1967); *Shame* (1969). 10/21–22: *Women in Love* (1970); *Far From the Madding Crowd* (1967). 10/23–24: *Fatal Attraction* (1987); *9½ Weeks* (1986).

6. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Sneakers.* #2—*Of Mice and Men.*

7. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 10/14–15: *The Last Picture Show* (1971); *Texasville* (1990). 10/16–17: *Jules and Jim* (1961); *Black Orpheus* (1959). 10/18–20: *Batman Returns* (1992); *Pee-Wee's Big Adventure* (1984).

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Husbands and Wives.* #2—Through 10/15: *Innocent Blood.* Opening 10/16: *Candyman.* #3—*The Last of the Mohicans.*

9. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/14: *Funny Face* (1957); *Sabrina* (1954). 10/15: *The African Queen* (1951); *The Rainmaker* (1956). 10/16–17: *Taxi Driver* (1976); *Raging Bull* (1980). 10/18: *Five Easy Pieces* (1970); *Easy Rider* (1969). 10/19: *The Woman Next Door* (1981); *The Story of Adele H.* (1975). 10/20: *After the Thin Man* (1936); *The Thin Man* (1936).

10. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Blade Runner.* #2—*Under Siege.* #3—*A River Runs Through It.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*School Ties.* #7—*Singles.*

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Gas Food Lodging.* #2—*1492: Conquest of Paradise.* #3—*The Refrigerator.* #4—*1492: Conquest of Paradise.* #5—*The Mighty Ducks.* #6—*Laws of Gravity.* #7—*Sarafina!* Opening 10/16: *Consenting Adults.*

12. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Spike and Mike's Festival of Animation 1992.*

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Mr. Baseball.* #2—*Honeymoon in Vegas.* Opening 10/16: *The Public Eye.*

14. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Mistress.*

15. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*A Fine Romance.* #2—*Mr. Saturday Night.* #3—*Bob Roberts.* #4—*Brother's Keeper.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Husbands and Wives.* #2—*1492: Conquest of Paradise.* #3—*Husbands and Wives.* #4—*Bob Roberts.* #5—*Breaking the Rules.* #6—*Innocent Blood.* Opening 10/16: *Consenting Adults.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*Mr. Saturday Night.* #4—*Glengarry Glen Ross.* #5—*Of Mice and Men.* #6—*Under Siege.* #7—*The Last of the Mohicans.* #8—*Hero.* #9—*Sneakers.* Opening 10/16: *The Public Eye.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Mighty Ducks.* #2—*Singles.* #3—*School Ties.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Player.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Mr. Saturday Night.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Under Siege.* #2—*School Ties.* #3—*Hero.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Sneakers.* Opening 10/16: *The Public Eye.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Mr. Baseball.* #2—*Sarafina!* Open-

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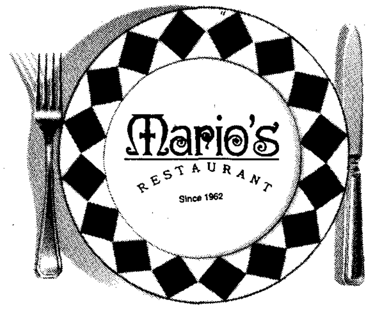

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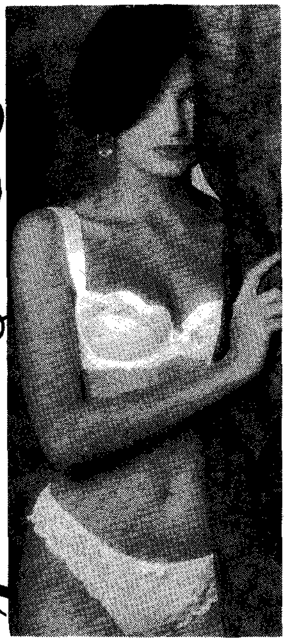

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ing 10/16: *Consenting Adults.* #3—*Of Mice and Men.* #4—*1492: Conquest of Paradise.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Mr. Baseball.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *1492: Conquest of Paradise.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Under Siege.* #2—*Innocent Blood.* #3—*Under Siege.* #4—*Singles.* #5—Through 10/15: *Rapid Fire.* Opening 10/16: *Candyman.* #6—Through 10/15: *Unforgiven.* Opening 10/16: *South Central L.A.* #7—*Hellraiser III.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Sarafina!*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Hero.* **EMBASSY 3—***School Ties.* **EMBASSY 4—***Captain Ron.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*Sneakers.* #3—*Bob Roberts.* #4—*Mr. Baseball.* #5—*Single White Female.* #6—*Light Sleeper.* Opening 10/16: *The Public Eye.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Mighty Ducks.* Opening 10/16: *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Double Edge.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Of Mice and Men.* #2—*Of Mice and Men.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Sarafina!* #2—*Simple Men.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Bob Roberts.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Mediterraneo.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Honeymoon in Vegas.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*Breaking Rules.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET—***Hero.* Opening 10/16: *Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Gas Food Lodging.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Glengarry Glen Ross.* Opening 10/16: *Consenting Adults.* **CINEMA II—***Bob Roberts.* **CINEMA THIRD AVE.—***Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Alberto Express.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*1492: Conquest of Paradise.* #2—*Of Mice and Men.* #3—*1492: Conquest of Paradise.* #4—*Mr. Baseball.* #5—*Sneakers.* #6—*Singles.* Opening 10/14: *Public Eye.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Under Siege.* #2—Through 10/15: *Innocent Blood.* Opening 10/16: *Candyman.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Mr. Saturday Night.* #2—*A River Runs Through It.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *School Ties.*

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MOVIES

65. UA EAST—First Ave. at 85th St. (249-5100). *1492: Conquest of Paradise.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mr. Baseball.* #2—*Sarafina!* Opening 10/16: *Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Of Mice and Men.* #2—*Mr. Saturday Night.* #3—*Under Siege.* #4—*The Mighty Ducks.* #5—*Singles.* #6—*Husbands and Wives.* #7—*Glengarry Glen Ross.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Sneakers.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Mr. Saturday Night.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Brief History of Time.* #2—*Danzon.* #3—*Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*1492: Conquest of Paradise.* #2—*Husbands and Wives.* #3—*Singles.* #4—*Under Siege.* #5—*Hero.* #6—*School Ties.* Opening 10/16: *Consenting Adults.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Sneakers.* #2—*Mr. Baseball.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Sarafina!* #2—*The Mighty Ducks.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Under Siege.* #2—*Sarafina!*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948. 10/17 & 18: "All-American News: Rediscovered Black Newsreels." Screenings of rare all-black newsreels from early 1940s.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). Free. 10/18 from noon to 5:30: "Climate Change: Film and Video Festival." Six filmmakers present their views of the earth's environmental dilemma. (769-5305).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $7. 10/17–18: "Films by Henry Hills." Including the premiere of *Bali Mécanique.* 10/17: "Visual Diary of Yasunori Yamamoto." 10/17: *Still Light* (1970), dir. Robert Beavers (for members only).

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 10/17: *Cloak and Dagger* (1946), dir. Fritz Lang. 10/18: *Mission to Moscow* (1943), dir. Michael Curtiz.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 10/11–18: "Out of the Ashes: Spanish Cinema Now." 10/14, 15: *Butterfly Wings* (1991), dir. Juanma Bajo Ulloa; *How to Be a Woman and Survive* (1991), dir. Ana Belén. 10/16–17: *The Affairs of Love* (1990), dir. Jaime Chavarri; *Happy Ever After* (1991), dir. Pedro Pinzolas. 10/17–18: *The Dark Crystal* (1982), dir. Frank Oz and Jim Henson. 10/18: *Holy Week* (1991), dir. Manuel Guttierez Aragón; *Sevillanas* (1991), dir. Carlos Saura. 10/15: "Rare Marlene Dietrich Films." *Manon Lescaut* (1926), dir. Arthur Robinson; *I Kiss Your Hand, Madame* (1928), dir. Robert Land. 10/20–11/8: "Michelangelo Antonioni: The Complete Works." 10/20: "Short Works by & About Antonioni (1947–89)." 10/20–21: *Cronaca Di un Amore/Story of a Love Affair* (1950), dir. Lucia Bosé.

GOETHE HOUSE—666 Third Ave. (972-3960). Free. Through 10/31: "Films From Postwall Germany."

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10/15: *The New Look of Wandlitz* (1989), dir. Jan Carpentier; *Leipzig in Autumn* (1989), dir. Andreas Voigt. 10/17: *Germany, Germany* (1991), dir. Peter Fleischmann; *November Days* (1990), dir. Marcel Ophũls. 10/20: *The Wall* (1991), dir. Jũrgen Bõttcher.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 10/14: *Madame Bovary* (1991), dir. Claude Chabrol.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/2–15: *Macbeth* (1948), dir. Orson Welles. 10/16–11/5: *American Fabulous* (1991), dir. Reno Dakota.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 10/15: *Petulia* (1968), dir. Richard Lester. 10/15: *Life on a String* (1991), dir. Chen Kaige. 10/16: *M*A*S*H* (1970), dir. Robert Altman. 10/16–17: *A Touch of Zen* (1975), dir. King Hu. 10/17: *Drowning by Numbers* (1988), dir. Peter Greenaway. 10/18–19: *The Double Life of Véronique* (1991), dir. Krzysztof Kieslowski; *Chronicle of the Years of Burning Embers* (1975), dir. Mohammed Lakhdar Hamina. 10/21–22: Two films from Cannes 1992, to be announced.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. "Fragile Ecologies: Artist's Interpretaions and Solutions." 10/17: *Conversations of the Southern Rain Forest* (1988).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: Through 10/18: "Trans-Voices."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Program unavailable.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*Mr. Saturday Night.* #3—*Under Siege.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*1492: Conquest of Paradise.* #7—*The Mighty Ducks.* #8—*Mr. Baseball; Sneakers.* #9—*Innocent Blood.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hero.* #2—*Under Siege.* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Innocent Blood.* #2—*Sarafina!* #3—*Under Siege.* #4—*Hellraiser III.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Under Siege.*#2—*Mr. Baseball.* #3—*The Mighty Ducks.* #4—*Hero.* #5—*The Last of the Mohicans.* #6—*Sarafina!* #7—*Innocent Blood.* #8—*Sneakers.* #9—*Hellraiser III.* #10—*Mr. Saturday Night; Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Under Siege.* #2—*1492: Conquest of Paradise.* #3—*Mr. Baseball.* #4—*The Mighty Ducks.* #5—*Hero.* #6—*The Last of the Mohicans.* #7—*Sarafina!* #8—*Innocent Blood.* #9—*School Ties.* #10—*Sneakers.* #11—*Hellraiser III.* #12—*Rapid Fire.* #13—*Mr. Saturday Night.* #14—*Single White Female.*

BROOKLYN

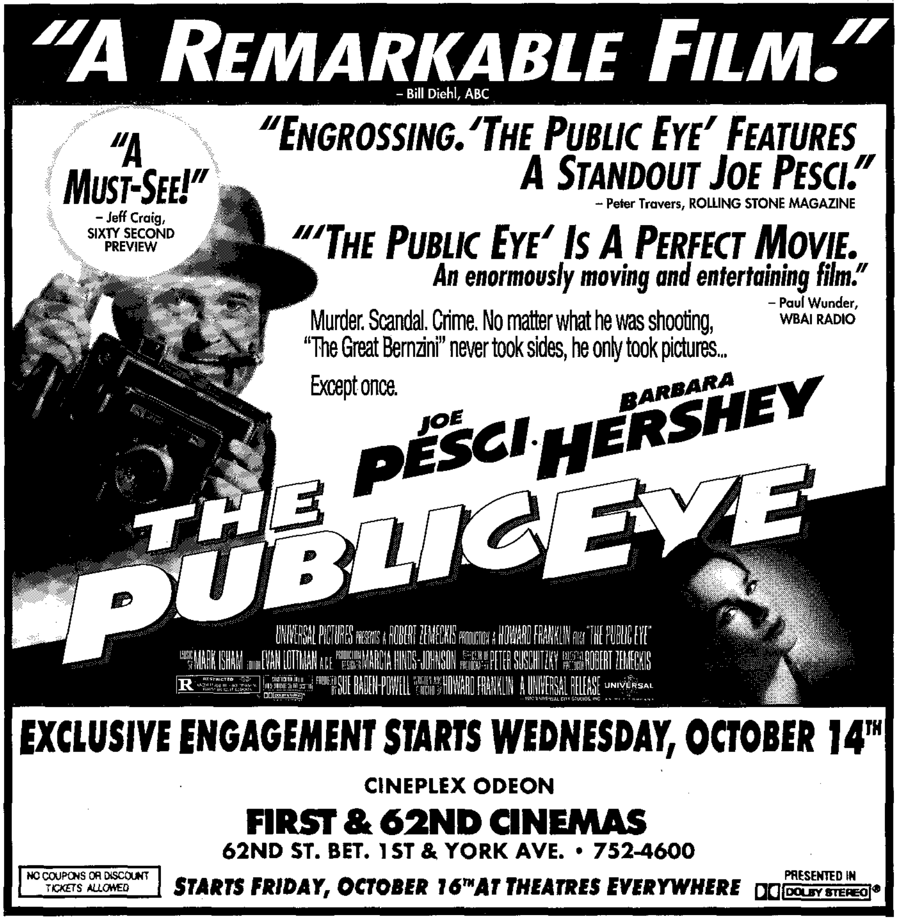
AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Mighty Ducks.* #2—*Under Siege.* #3—*1492: Conquest of Paradise.* #4—*Sneakers.* #5—*School Ties.* #6—*Mr. Saturday Night.* #7—*Single White Female; Captain Ron.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Sarafina!; Bob Roberts.* Beg. 10/16: *The Public Eye.* #2—*Mr. Baseball.* Beg. 10/16: *Consenting Adults.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hero.* #2—*Mr. Saturday Night; Sarafina!* #3—*Under Siege.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Hero.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Husbands and Wives.* #5—*Glengarry Glen Ross.*



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OPENS FRIDAY OCT. 16th AT ADDITIONAL THEATRES

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Under Siege.* #2—*Mr. Baseball.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last of the Mohicans.* #2—*Innocent Blood.* #3—*Sarafina!* #4—*Hero.* #5—*Mr. Baseball.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Innocent Blood.* #2—*Under Siege.* #3—*Sarafina!* #4—*The Last of the Mohicans.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Mr. Baseball.* #2—*The Last of the Mohicans.* #3—*Sarafina!* #4—*Under Siege.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Mighty Ducks.* #2—*Glengarry Glen Ross.* #3—*Innocent Blood.* #4—*Hero.* #5—*Mr. Saturday Night.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties.* #2—*The Mighty Ducks.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*School Ties.* #2—*1492: Conquest of Paradise.* #3—*The Mighty Ducks.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—Through 10/15: *Husbands and Wives; Singles.* Beg. 10/16: *Candyman.* #4—*Mr. Saturday Night.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—*The Mighty Ducks.* #4—*Sarafina!*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*1492: Conquest of Paradise.* #2—*School Ties.* #3—*The Last of the Mohicans.* #4—*Under Siege.* #5—Through 10/15: *Glengarry Glen Ross.* Beg. 10/16: *Of Mice and Men.* #6—*Mr. Saturday Night.* #7—*Singles.* #8—*Hero.* #9—Through 10/15: *Captain Ron; Sneakers.* Beg. 10/16: *Consenting Adults.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Husbands and Wives.* #2—*Glengarry Glen Ross.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Under Siege.* #2—*Hero.* #3—*The Mighty Ducks.* #4—*School Ties; The Last of the Mohicans.* #5—*Mr. Saturday Night; Sarafina!*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hellraiser III; Sarafina!* #2—*Under Siege.* #3—*Innocent Blood.* #4—*The Mighty Ducks.* #5—*Mr. Baseball; Hero.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 10/15: *Innocent Blood; Sarafina!* Beg. 10/16: *Candyman.* #2—*Hero.* #3—*Under Siege.* #4—*The Last of the Mohicans.* #5—*The Mighty Ducks.* #6—*Mr. Baseball.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Mighty Ducks.* #2—*Under Siege.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*1492: Conquest of Paradise.* #2—*The Last of the Mohicans.* #3—*Mr. Saturday Night.* #4—*School Ties.*

303. CORONA—PLAZA—(639-7722). #1—*Under Siege.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*1492: Conquest of Paradise.* #2—*Hero.* #3—*Mr. Baseball.* #4—Through 10/15: *Sarafina!* Beg. 10/16: *Consenting Adults.* #5—*The Last of the Mohicans.* #6—Through 10/15: *School Ties.* Beg. 10/16: *Candyman.* #7—*Mr. Saturday Night.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Sarafina!* #2—*Captain Ron; Hellraiser III.* #3—*The Mighty Ducks.* #4—*Sarafina!*

306. FLUSHING—MAIN STREET—(268-3636). #1—*The Mighty Ducks.* #2—*Mr. Saturday Night.* #3—*The Last of the Mohicans.* #4—*Hero.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Mr. Baseball.* #2—*Singles.* #3—*Husbands and Wives; Sneakers.* #4—*Hero.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Mr. Saturday Night.* #2—*Hero.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Mighty Ducks.* #2—*Captain Ron; Sarafina!*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/15: *Innocent Blood; Singles.* Beg. 10/16: *Candyman.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 10/15: *Husbands and Wives.* Beg. 10/16: *The Public Eye.* #2—*Glengarry Glen Ross.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *School Ties.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Mr. Saturday Night.* #2—*Hero.* #3—*Under Siege.* #4—*Sneakers.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Hero.* #2—*Sarafina!* #3—*Singles.* #4—*Mr. Baseball.* #5—*Husbands and Wives.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Sneakers.* #2—*Mr. Saturday Night.* #3—*School Ties.* #4—*The Last of the Mohicans.* #5—*Glengarry Glen Ross.* #6—*1492: Conquest of Paradise.* #7—*Mr. Saturday Night.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hellraiser III; Sarafina!* #2—*The Mighty Ducks.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Mr. Baseball.* #2—*Hero.* #3—*Innocent Blood; Under Siege.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Under Siege.* #2—Through 10/15: *Sarafina!* Beg. 10/16: *Candyman.* #3—*Innocent Blood.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Hero.* #2—*The Mighty Ducks.* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.* #5—*Mr. Saturday Night.* #6—*1492: Conquest of Paradise.* #7—Through 10/15: *Captain Ron; Sneakers.* Beg. 10/16: *Consenting Adults.*

320. REGO PARK—DRAKE—(457-4002). *Honeymoon in Vegas; Sister Act.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Mr. Saturday Night.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Mighty Ducks.* #2—*The Last of the Mohicans.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Sneakers; Honeymoon in Vegas.* #2—*Captain Ron; Hero.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Mighty Ducks.* #2—*Pinocchio; Mr. Saturday Night.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Last of the Mohicans.* #2—*Hero.* #3—Through 10/15: *Mr. Baseball.* Beg. 10/16: *The Public Eye.* #4—*1492: Conquest of Paradise.* #5—*Under Siege.* #6—*School Ties.* #7—*Mr. Saturday Night.* #8—Through 10/15: *Sarafina!* Beg. 10/16: *Consenting Adults.* #9—Through 10/15: *Singles; Sneakers.* Beg. 10/16: *Candyman.* #10—*Glengarry Glen Ross.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Captain Ron; Husbands and Wives.* #2—*The Last of the Mohicans.*

501. BELLMORE—MOVIES—(783-7200). *Hero.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Hero.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Mr. Saturday Night.* #2—*The Last of the Mohicans.* #3—Through 10/15: *Sneakers.* Beg. 10/16: *The Public Eye.* #4—*Under Siege.* #5—*Mr. Baseball.* #6—*Hero.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans.* #2—*Hero.* #3—*Mr. Saturday Night.* #4—*The Mighty Ducks.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Under Siege.* #2—*1492: Conquest of Paradise.* #3—*The Mighty Ducks.* #4—*School Ties.* #5—*Hero.* #6—*Mr. Saturday Night.* #7—*Glengarry Glen Ross.* #8—*The Last of the Mohicans.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks.* #2—*Sneakers.* #3—*Mr. Saturday Night.* #4—*Mr. Baseball.* #5—*Under Siege.* #6—*The Last of the Mohicans.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*1492: Conquest of Paradise.* #2—*Mr. Saturday Night.* #3—*Under Siege.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Sneakers.* #2—*Hero; Captain Ron.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Sneakers.* #2—*Under Siege.* #3—*Sarafina!*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*3 Ninjas; Buffy the Vampire Slayer.* #2—*Honeymoon in Vegas; Sister Act; Stay Tuned; Honey, I Blew Up the Kids; Howards End.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Mighty Ducks.* #2—*1492: Conquest of Paradise.* #3—*Husbands and Wives.* #4—*Captain Ron; Sarafina!* #5—*Glengarry Glen Ross.* #6—*School Ties.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Mr. Saturday Night.* #2—*The Mighty Ducks.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Glengarry Glen Ross.* #2—*Under Siege.* #3—*Sneakers.* #4—Through 10/15: *Sarafina!* Beg. 10/16: *Candyman.* #5—*Husbands and Wives.* #6—*The Last of the Mohicans.*

515. MALVERNE—TWIN—(599-6966). #1—*Sister Act; Honeymoon in Vegas.* #2—*Unforgiven; 3 Ninjas.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Husbands and Wives.* #2—*School Ties.* #3—*The Last of the Mohicans.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Mighty Ducks.* #2—*1492: Conquest of Paradise.* #3—*Under Siege.* #4—*Mr. Saturday Night.* #5—Through 10/15: *Singles.* Beg. 10/16: *Consenting Adults.* #6—*Hero.* #7—Through 10/15: *Captain Ron.* Beg. 10/16: *Candyman.* #8—*The Last of the Mohicans.* #9—Through 10/15: *Mr. Baseball.* Beg. 10/16: *The Public Eye.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Mr. Saturday Night.* #2—*Hero.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Sister Act; Unforgiven.* #2—*Honeymoon in Vegas.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts.* #2—*Mr. Saturday Night.* #3—*Mr. Baseball.* #4—*Under Siege.* #5—*Wind; Captain Ron.* #6—*Singles.* #7—*The Mighty Ducks.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Glengarry Glen Ross.* #2—*Sneakers.* #3—*Sarafina!; Honeymoon in Vegas.* #4—*Enchanted April.* #5—*1492: Conquest of Paradise.* #6—*Hero.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Mighty Ducks.* #2—*1492: Conquest of Paradise.* #3—*Mr. Saturday Night.* #4—*Mr. Baseball.* #5—*School Ties.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Singles.* #2—*Hero.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Hero.* #2—*Mr. Saturday Night.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Husbands and Wives.* #2—*Under Siege.* #3—*Mr. Saturday Night.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Under Siege.* #2—*1492: Conquest of Paradise.* #3—*Mr. Baseball.* #4—*The Mighty Ducks.* #5—*Hero.* #6—*Sarafina!* #7—*The Last of the Mohicans.* #8—*Innocent Blood; Sneakers.* #9—*Hellraiser III; Pet Sematary Two.*

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#10—*Single White Female.* #11—*3 Ninjas; Unlawful Entry.* #12—*Rapid Fire.* #13—*Honey, I Blew Up the Kids.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 10/15: *Mr. Baseball.* Beg. 10/16: *Candyman.* #2—*Hero.* #3—*Under Siege.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Captain Ron.* #2—*Glengarry Glen Ross.* #3—*Mr. Saturday Night.* #4—*Husbands and Wives.* #5—*Honeymoon in Vegas.* #6—*Sister Act; School Ties.*

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time.* #2—*A Fine Romance.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Hero.* #2—Through 10/15: *Husbands and Wives.* Beg. 10/16: *Candyman.* #3—*The Last of the Mohicans.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*1492; School Ties.* #2—*Mr. Baseball; Captain Ron.* #3—*Sneakers; The Mighty Ducks.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mr. Saturday Night.* #2—*Under Siege.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Under Siege.* #2—*1492: Conquest of Paradise.* #3—*Sarafina!* #4—*Mr. Baseball.* #5—*The Mighty Ducks.* #6—*Glengarry Glen Ross.* #7—*Hero.* #8—*The Last of the Mohicans.* #9—*Mr. Saturday Night.* #10—*School Ties.* #11—*Singles.* #12—*Captain Ron.* #13—*Sneakers.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*Under Siege.* #4—*1492: Conquest of Paradise.* #5—*The Mighty Ducks.* #6—*Glengarry Glen Ross.* #7—*Hero.* #8—*The Last of the Mohicans.* #9—*Mr. Saturday Night.* #10—*Captain Ron.* #11—*Husbands and Wives.* #12—*School Ties.* #13—*Singles.* #14—*Sneakers.* #15—*Single White Female.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Last of the Mohicans.* #2—Through 10/15: *Singles.* Beg. 10/16: *Candyman.* #3—*1492: Conquest of Paradise.* #4—*The Mighty Ducks.* #5—*Mr. Baseball.* #6—Through 10/15: *School Ties.* Beg. 10/16: *Consenting Adults.* #7—*Under Siege.* #8—*Hero.* #9—Through 10/15: *Sneakers.* Beg. 10/16: *The Public Eye.* #10—*Mr. Saturday Night.*

611. CORAM—PINE—(698-6442). #1—*Mr. Baseball.* #2—*Hero.* #3—*The Mighty Ducks.* #4—*Sneakers; Captain Ron.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 10/15: *Mr. Saturday Night.* Beg. 10/16: *Consenting Adults.* #2—*The Last of the Mohicans.* #3—Through 10/15: *Husbands and Wives.* Beg. 10/16: *The Public Eye.* #4—*Glengarry Glen Ross.* #5—*1492: Conquest of Paradise.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Mr. Saturday Night.* #2—*The Mighty Ducks; Captain Ron.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hero.* #2—*The Last of the Mohicans.* #3—*School Ties.* #4—*Sneakers; Husbands and Wives.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Under Siege.*

618. ISLIP—ISLIP—(581-5200). #1—*Sneakers.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Sneakers.* #4—*The Mighty Ducks.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 10/15: *A League of Their Own.* Beg. 10/16: *Death Becomes Her.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hero.* #2—*Under Siege.* #3—*Mr. Baseball.* #4—*The Last of the Mohicans.* #5—*The Mighty Ducks.* #6—*Sneakers.* #7—*School Ties.* #8—*Bob Roberts.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 10/15: *A League of Their Own.* Beg. 10/16: *Death Becomes Her.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*1492: Conquest of Paradise.* #2—Through 10/15: *Singles.* Beg. 10/16: *The Public Eye.* #3—*Sneakers.* #4—*The Last of the Mohicans.* #5—*The Mighty Ducks.* #6—*Under Siege.* #7—Through 10/15: *Captain Ron.* Beg. 10/16: *Candyman.* #8—*Glengarry Glen Ross.* #9—*Hero.* #10—Through 10/15: *Single White Female.* Beg. 10/16: *Consenting Adults.* #11—*Mr. Baseball.* #12—*School Ties.* #13—*Mr. Saturday Night.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Hero.* #2—*Mr. Saturday Night.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Howards End.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*The Mighty Ducks.* #2—*Mr. Saturday Night.* #3—*Hero.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 10/15: *A League of Their Own.* Beg. 10/16: *Death Becomes Her.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 10/15: *School Ties.* Beg. 10/16: *Husbands and Wives.* #2—Through 10/15: *Mr. Baseball.* Beg. 10/16: *Of Mice and Men.* #3—*The Mighty Ducks.* #4—*Under Siege.* #5—Through 10/15: *Sneakers.* Beg. 10/16: *Mr. Saturday Night.*

635. STONY BROOK—LOEWS—(751-2300). #1—*School Ties.* #2—*Under Siege.* #3—*Hero.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Singles.* #2—*The Mighty Ducks; Captain Ron.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hero.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hero.* #2—*The Last of the Mohicans.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*School Ties.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Sneakers.* #2—*Mr. Saturday Night.*

704. HARRISON—CINEMA—(835-9800). *School Ties.*

705. HARTSDALE—CINEMA—(428-2200). #1—*School Ties.* #2—*1492: Conquest of Paradise.* #3—*Under Siege.* #4—*Hero.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Under Siege.* #2—*1492: Conquest of Paradise.* #3—*Mr. Baseball.* #4—*The Mighty Ducks.* #5—*Glengarry Glen Ross.* #6—*Hero.* #7—*The Last of the Mohicans.* #8—*Mr. Saturday Night.* #9—*School Ties.* #10—*Sneakers; Singles.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Mr. Saturday Night.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Hero.* #2—*The Last of the Mohicans.* #3—*Singles; Husbands and Wives.* #4—*Under Siege.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Captain Ron.* #2—*Sarafina!* #3—*The Mighty Ducks.* #4—*Sneakers; School Ties.* #5—*Under Siege; Mr. Saturday Night.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Hero.* #2—*Mr. Saturday Night.* #3—*The Mighty Ducks.* #4—*Under Siege.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans.* #2—*School Ties.* #3—*Sarafina!* #4—*1492; Honeymoon in Vegas.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Sneakers.*

718. RYE—RYE RIDGE—(939-8177). #1—*Honeymoon in Vegas.* #2—*Sneakers.*

719. SCARSDALE—FINE ARTS—(723-6699). *Glengarry Glen Ross.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Mighty Ducks.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Captain Ron.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Hero.* #2—*Mr. Baseball.* #3—*Under Siege.* #4—*1492: Conquest of Paradise.* #5—Through 10/15: *Sneakers.* Beg. 10/16: *The Public Eye.* #6—Through 10/15: *Singles; Husbands and Wives.* Beg. 10/16: *Candyman.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Hero.* #2—*Mr. Saturday Night.* #3—*Mr. Baseball.* #4—*Under Siege.* #5—Through 10/15: *Singles.* Beg. 10/16: *Candyman.* #6—Through 10/15: *Captain Ron; Husbands and Wives.* Beg. 10/16: *The Public Eye.* #7—Through 10/15: *Sneakers.* Beg. 10/16: *Of Mice and Men.*

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Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Sarafina!* #2—*Under Siege.* #3—*Bob Roberts.* #4—*Sneakers.* #5—*The Mighty Ducks.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Hero.* #2—*Mr. Saturday Night.* #3—*Husbands and Wives.* #4—*School Ties.* #5—*Sneakers.* #6—*The Mighty Ducks.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Last of the Mohicans.* #2—*Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Hero.* #2—*The Mighty Ducks.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*1492: Conquest of Paradise.* #4—*Mr. Baseball.* #5—*Glengarry Glen Ross.* #6—*Husbands and Wives.* #7—*School Ties.* #8—*Hero.* #9—Through 10/15: *Single White Female.* Beg. 10/16: *Of Mice and Men.* #10—Through 10/15: *Captain Ron.* Beg. 10/16: *Candyman.* #11—Through 10/15: *Singles.* Beg. 10/16: *Consenting Adults.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Sneakers.* #2—*Honeymoon in Vegas.*

764. LAFAYETTE—(357-6030). *Mr. Saturday Night.*

CONNECTICUT

AREA CODE 203

gfcsubhead3Fairfield County

800. BROOKFIELD—(775-0070). #1—*Mr. Baseball.* #2—*Sneakers.*

801. DANBURY—CROWN CINE—(743-2200). #1—*Mr. Saturday Night.* #2—*Sarafina!; 1492: Conquest of Paradise.* #3—*Captain Ron; Husbands and Wives.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*The Last of the Mohicans.* #2—*Hero.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*School Ties.* #2—*Under Siege.* #3—*The Mighty Ducks.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Hero.* #2—*1492: Conquest of Paradise.*

807. GREENWICH—CINEMA—(869-6030). #1—*Sneakers.* #2—*Mr. Baseball.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Bob Roberts; Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Mr. Saturday Night.* #2—Through 10/15: *Husbands and Wives.* Beg. 10/16: *Of Mice and Men.*

810. NORWALK—CINEMA—(838-4504). #1—*Under Siege.* #2—*Mr. Baseball.*

813. SOUTH NORWALK—SONO—(866-9202). 10/13–15: *Night on Earth* (1992). 10/16–19: *A Tale of Springtime* (1992). 10/20–22: *Mediterraneo* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*The Mighty Ducks.* #2—*Under Siege.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Hero.* #2—*Sarafina!* #3—*Husbands and Wives; 1492: Conquest of Paradise.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*School Ties.* #2—*Captain Ron; The Last of the Mohicans.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Mr. Baseball.* #2—*Under Siege.* #3—*Hero.* #4—*The Last of the Mohicans.* #5—Through 10/15: *Sneakers.* Beg. 10/16: *Candyman.* #6—*The Mighty Ducks.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Last of the Mohicans.* #2—*Under Siege.* #3—*The Mighty Ducks.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Mr. Saturday Night.* #2—*Glengarry Glen Ross.* #3—*Sneakers.* #4—*School Ties.*

821. WESTPORT—POST—(227-0500). *The Mighty Ducks.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Under Siege.* #2—*The Mighty Ducks.* #3—*The Last of the Mohicans.* #4—*Hero.* #5—*Mr. Saturday Night; Husbands and Wives.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Hero.* #2—*The Mighty Ducks.* #3—*Under Siege.* #4—*Sarafina!*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Mr. Saturday Night.* #2—*Sarafina!* #3—*The Last of the Mohicans.* #4—*Under Siege.* #5—*Innocent Blood.* #6—*Hero.* #7—*Hellraiser III; Sneakers.* #8—*Mr. Baseball.* #9—*The Mighty Ducks.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Hero.* #2—Through 10/15: *Sarafina!* Beg. 10/16: *Candyman.* #3—*The Mighty Ducks.* #4—*Under Siege.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Mr. Saturday Night.* #2—*Hellraiser III; Innocent Blood.* #3—*Sneakers.* #4—*Captain Ron; Sarafina!* #5—*The Mighty Ducks.* #6—*School Ties.* #7—*1492: Conquest of Paradise.* #8—*Glengarry Glen Ross.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Hero.* #2—*Mr. Baseball.* #3—*Singles.* #4—*Under Siege.* #5—*The Last of the Mohicans.* #6—*Under Siege.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Singles.* #2—*Husbands and Wives.* #3—*Sneakers.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Singles; Innocent Blood; Sneakers; Rapid Fire.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Rapid Fire; Singles; Innocent Blood.* #2—*Hellraiser III; Sneakers.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Hellraiser III.* #2—*Under Siege.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Last of the Mohicans.* #2—*Glengarry Glen Ross.* #3—*Under Siege.* #4—*1492: Conquest of Paradise.* #5—*School Ties.*

915. LIVINGSTON—COLONY—(992-1646). #1—*Glengarry Glen Ross.* #2—*Mr. Saturday Night.* #3—Through 10/15: *School Ties.* Beg. 10/16: *Consenting Adults.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Husbands and Wives.* #2—*Sneakers.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Mighty Ducks.* #2—*Mr. Baseball.* #3—*Sneakers.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Singles; Sarafina!* #2—*Innocent Blood; Single White Female; 3 Ninjas.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Mr. Baseball.* #2—*Sarafina!* #3—*Under Siege.* #4—*The Mighty Ducks.* #5—*Hero.* #6—*The Last of the Mohicans.* #7—*Innocent Blood.* #8—*Single White Female.* #9—*School Ties.* #10—*Hellraiser III.* #11—*Mr. Saturday Night.* #12—*Pet Sematary Two.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Mr. Saturday Night.* #2—*Husbands and Wives.* #3—*Hero.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Under Siege.* #2—*The Last of the Mohicans.* #3—*Hero.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Sneakers.* #2—*Mr. Baseball.*

932. ELIZABETH—ELMORA—(352-3483). *Sneakers.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Captain Ron; Hellraiser III.* #2—*The Mighty Ducks.* #3—*Hero.* #4—*Under Siege; Sneakers.* #5—*Mr. Baseball.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Hero.* #2—*The Mighty Ducks.* #3—*Glengarry Glen Ross.* #4—*Captain Ron; Sarafina!* #5—*The Last of the Mohicans.*

935. UNION—LOST PICTURE SHOW—(964-4497). *A Brief History of Time.*

936. UNION—UNION—(686-4373). #1—*Mr. Saturday Night.* #2—*1492: Conquest of Paradise.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Husbands and Wives.* #2—*Hero.* #3—*Mr. Saturday Night.*

938. WESTFIELD—TWIN—(654-4720). #1—*School Ties.* #2—*The Mighty Ducks.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Under Siege.* #2—*Mr. Baseball.* #3—*The Last of the Mohicans.* #4—*Mr. Saturday Night.* #5—*Sneakers.*

951. CLOSTER—CLOSTER—(768-8800). *1492: Conquest of Paradise.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Hero.* #2—*Under Siege.* #3—*Mr. Baseball.* #4—*Mr. Saturday Night.*

953. EMERSON—QUAD—(261-1000). #1—*1492: Conquest of Paradise.* #2—*School Ties.* #3—*Hero.* #4—*Mr. Baseball.*

959. PARAMUS—CINEMA 35—(845-5070). *Sister Act.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Hero.* #2—*Under Siege.* #3—*Sneakers.* #4—*Glengarry Glen Ross.* #5—*Mr. Baseball.* #6—*The Last of the Mohicans.* #7—*The Mighty Ducks.* #8—*1492: Conquest of Paradise.* #9—*Mr. Saturday Night.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Husbands and Wives.* #2—*Sarafina!* #3—*Singles.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Mr. Saturday Night.* #2—*Mr. Baseball.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Mighty Ducks.* #2—*School Ties.* #3—*1492: Conquest of Paradise.* #4—*Captain Ron; Sarafina!* #5—*Sneakers.* #6—*Mr. Saturday Night.* #7—*Singles.* #8—*Glengarry Glen Ross.* #9—*Hero.* #10—*Under Siege.* #11—*Mr. Baseball; The Last of the Mohicans.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Sneakers.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Last of the Mohicans.* #2—*Mr. Saturday Night.* #3—*School Ties.* #4—*1492: Conquest of Paradise.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Unlawful Entry; A Stranger Among Us.* #2—*Honey, I Blew Up the Kid; Boomerang.* #3—*A League of Their Own; Housesitter.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Hero.* #2—*Husbands and Wives.* #3—*School Ties.* #4—*The Mighty Ducks.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Glengarry Glen Ross.* #2—*Sneakers.* #3—*The Mighty Ducks.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Mr. Saturday Night.* #2—*Singles; Husbands and Wives.* #3—*The Last of the Mohicans.* #4—*Under Siege.*

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NEW YORK MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALBERTO EXPRESS—(1 hr. 30 min.; 1992) In French and Italian with English subtitles. When Alberto reaches manhood, his father presents him with a bill for the total amount spent raising him, including a hospital bill from September 1953—the date of his birth. According to a long-standing family tradition, the debt must be repaid before he can have any children of his own. A farcical adventure, written and directed by Arthur Joffe. NR. **3, 58**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. The movie flatters its audience a little too easily and winds up embracing a variety of left paranoia that is no more enlightened than Bob's singing fascism. With Giancarlo Esposito and Alan Rickman. (9/28/92) R. **15, 18, 38, 45, 55, 203, 522, 621, 753, 808**

BREAKING THE RULES—(1 hr. 40 min.; 1992) Three young men—best buddies since childhood—learn a little bit about love and life when their joyride across country is interrupted by an older woman. With Jason Bateman, C. Thomas Howell, Jonathan Silverman, and Annie Potts. Directed by Neal Israel. PG-13. **18**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534, 935**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **15**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **8, 33, 60, 217, 300, 304, 310, 318, 406, 517, 532, 600, 610, 625, 723, 724, 761, 818, 903**

CAPTAIN RON—(1 hr. 44 min.; 1992) When frazzled executive Martin Harvey inherited a boat from a favorite uncle, he had dreams of seafaring adventure. But the boat's full of holes, the captain is worse, and Martin's got a sinking feeling. PG-13. **36, 200, 219, 305, 309, 319, 400, 500, 509, 512, 517, 522, 533, 601, 606, 608, 611, 613, 625, 636, 709, 722, 724, 761, 801, 817, 904, 933, 934, 965**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Directed by Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 203, 219, 304, 319, 406, 517, 610, 612, 625, 761, 915**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

DOUBLE EDGE—(1 hr. 26 min.; 1992) A New York reporter (Faye Dunaway) on assignment in Jerusalem becomes personally involved in the Israeli-Palestinian conflict she is sent to cover. Written and directed by Amos Kollek. PG-13. **42**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. (8/17/92) PG. **3, 55, 523**

A FINE ROMANCE—(1 hr. 22 min.; 1992) A proper English matron and a self-indulgent philanderer are driven by the infidelities of their spouses into each other's arms, to comic result. Julie Andrews and Marcello Mastroianni play these mismatched lovers in an adaptation of François Billetoux's hit play *Tchin-Tchin*. PG-13. **15, 534**

1492: CONQUEST OF PARDISE—(2 hrs. 32 min.; 1992) Reviewed in this issue. PG-13. **11, 18, 26, 32, 59, 65, 85, 152, 160, 200, 216, 219, 302, 304, 315, 319, 406, 505, 507, 512, 517, 523, 524, 530, 601, 606, 608, 610, 612, 625, 705, 706, 715, 723, 761, 801, 805, 816, 904, 912, 936, 951, 953, 961, 965, 967**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 54**

★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. Mamet has written a magnificent cameo for Alec Baldwin, as a successful salesman swinging a pair of brass balls. Though Al Pacino doesn't have the ironic bite that Joe Mantegna brought to the part of ace salesman Ricky Roma, he gives Roma human dimensions that Mantegna didn't. And Jack Lemmon has a considerable triumph in the role of Shelley Levene, an aging salesman losing his grip. With Ed Harris, Kevin Spacey, and Alan Arkin. (10/12/92) R. **10, 19, 46, 55, 67, 206, 214, 219, 220, 311, 315, 406, 505, 512, 514, 523, 533, 606, 608, 612, 625, 702, 706, 719, 761, 808, 820, 904, 912, 915, 934, 961, 965, 971**

HELLRAISER III—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **33, 157, 158, 160, 222, 305, 316, 530, 902, 904, 908, 911, 919, 933**

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point alank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure, and when the two men wind up on the ledge of a tall building at the end, *Hero* comes to a dead halt. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **10, 19, 24, 36, 53, 68, 85, 152, 155, 158, 160, 204, 206, 210, 214, 219, 221, 222, 300, 304, 306, 307, 308, 313, 314, 317, 319, 400, 406, 501, 502, 503, 504, 505, 509, 517, 520, 523, 524, 526, 530, 532, 600, 606, 608, 610, 611, 616, 621, 625, 627, 632, 635, 639, 700, 705, 706, 708, 714, 723, 724, 755, 759, 761, 802, 805, 816, 818, 900, 901, 902, 903, 905, 919, 920, 922, 933, 934, 937, 952, 953, 961, 965, 970**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **511, 530, 969**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) In Andrew Bergman's rambunctious new comedy, hundreds of Elvis impersonators gather in the desert paradise for a convention. The theme of the movie is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Jack (Nicolas Cage), a goodhearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. He has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas. James Caan drifts in and out of focus, and Nicolas Cage lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. (9/7/92) PG-13. **13, 51, 320, 400, 511, 515, 521, 523, 533, 715, 718, 762**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 511, 630**

★**HUSBANDS AND WIVES**—(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. The flirtation between generations is carried on with great delicacy and tenderness on both sides—no lust, no obsession, no clinging to adolescent knee socks. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **8, 18, 61, 67, 85, 206, 217, 220, 307, 311, 314, 500, 512, 514, 516, 527, 533, 600, 608, 612, 616, 634, 708, 723, 724, 755, 761, 801, 809, 816, 900, 906, 916, 920, 937, 962, 970, 972**

INNOCENT BLOOD—(1 hr. 55 min.; 1992) Marie (Anne Parillaud of *La Femme Nikita*) is a modern-day vampire who feeds only on those who deserve to die. But Marie bites off more than she can, uh, chew with Sal Macelli, a gangster who's as bloodthirsty as she is. With Anthony La Paglia and Robert Loggia. Directed by John Landis. R. **8, 18, 33, 60, 152, 157, 158, 160, 210, 211, 214, 222, 300, 310, 317, 318, 530, 902, 904, 907, 908, 918, 919**

JOHNNY STECCHINO—(1 hr. 45 min.; 1992) Dante, a simple school-bus driver, is a marked man when the beautiful Maria notices that he is a perfect likeness for her boyfriend, Johnny Stecchino, a convicted Mafioso hiding from the law. Writer and director Roberto Benigni puts an irreverent twist on the theme of mistaken identity as he doubles in the roles of both Dante and Johnny Stecchino. R. **63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." He emerges from nowhere. The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means) and became brother to Chingachgook's handsome son Uncas (Eric Schweig). Hawkeye is just *there*, unattached, nature's nobleman living in the forest. More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Only vicious Magua, played by the striking Cherokee actor Wes Studi, seems like a flesh-and-blood man. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 155, 158, 160, 206, 210, 211, 213, 217, 218, 219, 221, 300, 302, 304, 306, 310, 315, 319, 322, 406, 500, 503, 504, 505, 506, 514, 516, 517, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 638, 700, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 819, 822, 900, 902, 905, 912, 919, 922, 934, 950, 961, 965, 967, 972**

★**LAWS OF GRAVITY**—(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. (9/7/92) R. **11**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. The New York drug scene may be corrupt, but this movie's reigning image of decadent Manhattan looks like a running gag from a Neil Simon comedy about out-of-towners: the action happens during a garbage strike, and each time LeTour walks down a sidewalk, the mound of black trash bags is higher. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. (Powers, 8/31/92) R. **3, 38**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **49, 813**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 20, 40, 67, 89, 152, 158, 160, 200, 214, 215, 216, 218, 221, 222, 300, 301, 305, 306, 309, 316, 319, 322, 401, 504, 505, 506, 512, 513, 517, 522, 524, 530, 601, 606, 608, 610, 611, 613, 619, 621, 625, 632, 634, 636, 706, 709, 714, 722, 753, 755, 759, 803, 815, 818, 819, 821, 900, 901, 902, 903, 904, 917, 919, 930, 933, 934, 938, 961, 965, 970, 971**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **13, 19, 26, 31, 38, 59, 66, 87, 152, 155, 158, 160, 203, 208, 210, 213, 222, 300, 304, 307, 310, 314, 317, 319, 406, 503, 506, 517, 522, 524, 530, 532, 601, 606, 608, 610, 611, 618, 621, 625, 634, 706, 723, 724, 761, 800, 807, 810, 818, 902, 905, 917, 919, 931, 933, 950, 952, 953, 961, 964, 965**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. Crystal directs competently, though without much invention, but he's only halfway successful in playing the character. This sane and self-critical modern comic, with warmth in his eyes even when he says mean things, wouldn't alienate anyone. With Helen Hunt and a variety of famous performers in small roles. (10/5/92) R. **15, 19, 22, 41, 62, 67, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 221, 302, 304, 306, 308, 313, 315, 315, 319, 321, 401, 406, 503, 504, 505, 506, 507, 513, 517, 520, 522, 524, 526, 527, 533, 603, 606, 608, 610, 612, 613, 619, 625, 627, 632, 634, 638, 702, 703, 706, 707, 709, 714, 724, 755, 761, 764, 801, 808, 809, 820, 900, 902, 904, 915, 919, 920, 936, 937, 950, 952, 961, 964, 965, 967, 972**

NIGHT AND THE CITY—(1 hr. 44 min.; 1992) Robert De Niro and Jessica Lange are an ambulance-chasing lawyer and a barkeep's wife looking for just one lucky break in director Irwin Winkler's gritty portrait of New York's dark side. R. **53**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). Sinise and Malkovich did the work together onstage, and the teamwork shows: Sinise's George, burdened for life, shifts back and forth between love and anger as he takes care of Lenny, while Malkovich's Lenny, trying to escape George's gentle tyranny, displays a vagrant streak of independence. The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community, where crippled men yearn for a few words of talk in the night. (10/12/92) PG-13. **6, 19, 26, 43, 59, 67, 219, 634, 724, 761, 809**

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood. (4/20/92) R. **21**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) In Howard Franklin's *film noir*, Joe Pesci stars as eccentric Leon "Bernzy" Bernstein, who turns tabloid photography into an art form with gritty snapshots of killings and car crashes coupled with compassionate portraits of their victims. With Barbara Hershey. R. **13, 19, 25, 38, 59, 203, 311, 406, 503, 517, 610, 612, 625, 723, 724**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **33, 160, 530, 907, 908**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) Reviewed in this issue. PG. **10, 62, 79**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **11, 19, 26, 34, 44, 66, 89, 91, 152, 157, 158, 160, 203, 204, 210, 211, 213, 218, 221, 222, 300, 304, 305, 305, 309, 314, 316, 318, 406, 510, 512, 514, 523, 530, 606, 608, 709, 715, 722, 753, 801, 816, 901, 902, 903, 904, 910, 918, 919, 934, 962, 965**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **10, 20, 24, 36, 64, 85, 160, 200, 215, 216, 219, 221, 302, 304, 312, 315, 406, 505, 512, 516, 524, 533, 601, 606, 608, 610, 616, 621, 625, 634, 635, 702, 704, 705, 706, 709, 715, 755, 761, 803, 817, 820, 904, 912, 915, 919, 938, 953, 965, 967, 970**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential-dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3, 44**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. (Powers, 8/31/92) R. **38, 158, 160, 200, 530, 608, 625, 761, 918, 919**

★ **SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. The characters talk to us individually, announcing their situation with a few jokes or a sigh of regret. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She's an ordinary young woman, but she has a quirk. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. (10/5/92) PG-13. **10, 20, 33, 59, 67, 85, 217, 219, 307, 310, 314, 406, 517, 522, 524, 606, 608, 610, 619, 625, 636, 706, 708, 723, 724, 761, 808, 905, 906, 907, 908, 918, 962, 965, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **320, 511, 515, 521, 533**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **2, 6, 19, 25, 38, 59, 68, 87, 152, 158, 160, 200, 219, 307, 313, 315, 319, 400, 406, 503, 506, 509, 510, 514, 523, 530, 601, 606, 608, 610, 611, 616, 618, 619, 621, 625, 634, 703, 706, 709, 716, 718, 723, 724, 753, 755, 762, 800, 807, 818, 820, 902, 904, 906, 907, 908, 916, 917, 931, 932, 933, 950, 961, 965, 966, 971**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **81**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **511, 601, 530, 918**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **10, 19, 24, 33, 33, 60, 67, 85, 91, 152, 155, 157, 158, 160, 200, 204, 208, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 313, 317, 318, 406, 503, 505, 506, 507, 510, 514, 517, 522, 527, 530, 532, 603, 606, 608, 610, 617, 621, 625, 634, 635, 705, 706, 708, 709, 714, 723, 724, 753, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 905, 911, 912, 919, 922, 933, 950, 952, 961, 965, 972**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **33, 52, 515, 521**

REVIVALS

FUNNY FACE—(1 hr. 43 min.; 1957) High fashion, Americans in Paris, existentialism (parodied as "extra-stentialism"), Audrey Hepburn, Fred Astaire, and the rattling, bristling Kay Thompson as a Diana Vreeland–type editor. It is all a bit precious but extremely charming at the same time. Songs by George and Ira Gershwin. Directed by Stanley Donen. **9**

PERSONA—(1 hr. 21 min.; 1966) In Swedish, with English subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. **5**

WOMEN IN LOVE—(2 hrs. 12 min.; 1969) Ken Russell's version of D. H. Lawrence's greatest novel is superheated and a little absurd, but it's a relatively sane piece of work compared with what Russell's done since. It will drive you back to Lawrence to find out what all the anger and craziness are about. With Alan Bates, Oliver Reed, and Glenda Jackson. **5**

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., OCT. 14

3:00 p.m.
2 American League Championship Series. Game 6, if necessary, in the series between the Toronto Blue Jays and the Oakland A's. If there's need for a seventh game of the **National League Championship Series** between the Pittsburgh Pirates and the Atlanta Braves, it will be played tonight at **8:00 p.m.**

8:00
11 Twilight Zone—The Movie (1983). A moderately entertaining reworking of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow is funny and touching as a freaked-out airplane traveler convinced that a gremlin is riding on the wing. In another episode, John Landis directs the late Vic Morrow in a moralistic little fable about prejudice. (2 hrs.)

13 49 Scientific American Frontiers. The return of the hour-long science magazine, with MIT professor Woodie Flowers as host. Included in this episode are segments on basketball bully Charles Barkley, Godzilla, and a short feature on supercomputer images, accompanied by Peter Gabriel's music.

8:05
TBS National Lampoon's Animal House (1978). A genial, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. The movie has a tender sexiness that saves it from outright stupidity. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young makeout artist. John Landis directed. (2 hrs. 15 min.)

8:30
AMC Reflections on the Silver Screen: Anthony Perkins. An interview with the late actor, filmed with Professor Richard Brown in July. Perkins candidly discusses his extensive Hollywood experience, including the fact that he was always remembered for his role in *Psycho*. This half-hour special will be followed by a showing of **Psycho** (1960), Alfred Hitchcock's famous, terrifying, brilliant thriller about the Bates Motel. (2 hrs.)

9:00
13 49 The Cuban Missile Crisis: At the Brink of War. A one-hour documentary, the first of several programs this week that mark the thirtieth anniversary of the thirteen days in October when the world sat on the brink of nuclear war. (Also shown Monday at **11:30 p.m.** on **21**.) Followed by **Campaign for Cuba,** which examines the efforts of the Cuban American National Foundation, a powerful lobbying group devoted to bringing down Fidel Castro. This one-hour program explores CANF's tactics, and tries to predict just what kind of democracy it would install in Cuba.

9:35
TMC Backdraft (1991). This is what special effects are for. Director Ron Howard treats fire as a living thing—it breathes, it hides, it roars defiance. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. Unfortunately, much of the story and most of the acting—especially Billy Baldwin's and Jennifer Jason Leigh's—isn't half as good as the fires. (2 hrs. 25 min.)

2:00 a.m.
11 Heaven's Gate (1981). Michael Cimino's notorious epic Western is a failure, but nothing to be ashamed of. In 1890's Wyoming, a group of wealthy cattle owners hires a mercenary army to drive out the Eastern European immigrants who they believe have been stealing their cattle. With Kris Kristofferson, Christopher Walken, Isabelle Huppert, Sam Waterston, and John Hurt. (2 hrs. 30 min.)

THU., OCT. 15

7:00 p.m.
2 Note: See **8:30** for the broadcast of the presidential debate.

8:00
AMC Diamonds on the Silver Screen. James Earl Jones is the host of this one-hour toast to baseball's long-lived relationship with Hollywood. The special will feature scenes from more than 40 baseball movies, including *Pride of St. Louis, Bang the Drum Slowly*, and *Bull Durham*. Also featuring interviews with many filmmakers and ballplayers. Followed by **The Pride of the Yankees** (1942), one of the best baseball films ever. Gary Cooper stars as Lou Gehrig, the New York Yankees hero whose massive consecutive-games streak ended only when he contracted the illness now named for him. (2 hrs. 30 min.)

8:30
2 American League Championship Series. Game 7, if necessary, in the series between the Toronto Blue Jays and the Oakland A's. The winner goes on to the World Series, which begins Saturday at **8:00 p.m. NOTE:** If there is no seventh game, the **Presidential Debate** will be shown at **9:00.** If there *is* a Game 7, the debate may begin tonight at **7:00 p.m.**

9:00
4 5 13 Presidential Debate. The candidates square off in Richmond, Virginia. (2 hrs.)

7 The Missiles of October: What the World Didn't Know. Peter Jennings is the host of this two-hour special that claims to divulge the untold story of the pivotal event of the nuclear age.

USA Uncle Buck (1989). John Candy, a sloppy and carefree bachelor, is left in charge of his brother's kids. Everybody laughs, cries, and learns a bit. Sappy, yes, but Candy is a lovable frump and good for any number of guffaws. With Amy Madigan, Jean Kelly. Written and directed by John Hughes. (2 hrs.)

10:00
31 World in Focus. The premiere episode in another season of the foreign-affairs program. Tonight, U.S. Acting Secretary of State Lawrence Eagleburger talks about our foreign policy with moderator Margaret Osmer, New York *Times* columnist Leslie Gelb, and *Foreign Affairs* editor James Hoge. (30 min.)

FRI., OCT. 16

7:00 p.m.
AMC Carmen Jones (1954). Otto Preminger's all-black film, with musical adaptation by Oscar Hammerstein II, of Bizet's *Carmen*. Harry Belafonte is the soldier who falls for femme fatale Dorothy Dandridge; the singing, acting, and feel of the film are all divine. Shown here in letterbox format. (2 hrs.)

8:00
55 Auntie Mame (1958). Rosalind Russell blazes through this up-tempo story, later set to music as *Mame,* about a little boy and his vivacious aunt who makes life a pleasure to live. Based on the novel by Patrick Dennis; with Forrest Tucker. (3 hrs.) Also shown Saturday at **2:30 a.m.** on **11**.

A-E Time Machine—"The Cuban Missile Crisis." Using recently declassified government documents, secret White House recordings, and testimony from Russians, Americans, and Cubans, Jack Perkins looks back at the monumental standoff of 30 years ago. (1 hr. 30 min.)

9:00
13 America's Political Parties: Power and Principal. In "The Democrats, 1960–1992," the first segment of a two-part special, David Gergen and Ben Wattenberg explore the Democratic Party—and the country's relationship with it—since the election of John F. Kennedy. (1 hr.)

10:00
13 Move Over: Women and the '92 Campaign. Never before have women played such a prominent role in an American election—as candidates, prominent aides, and behind the scenes. Here's a one-hour look. Also shown Monday at **9:00 p.m.** on **21**.

TNT Made for TV Election. Martin Sheen is the host of this two-hour examination of political advertising and how much it affects the presidential election.

10:35
TBS No Mercy (1966). Richard Pearce's crime thriller is a piece of violent, crude, and (might as well admit it) occasionally diverting genre entertainment. There are shotgun blasts, cretinous swamp killers, and a vile super-villain (Jeroen Krabbé). Kim Basinger plays a masochistic blonde who "belongs" to this Mr. Big, and snarly Richard Gere is the tough Chicago cop who tries to liberate her while avenging his murdered partner. (2 hrs.)

MIDNIGHT
5 Juggernaut (1974). A film with all the earmarks of a dud—all-star cast, a melodramatic disaster plot, a terrible title—but it holds its own. Richard Harris, Omar Sharif, Anthony Hopkins, Ian Holm, and a flock of others star in a story about a luxury liner that's received a bomb threat. (2 hrs.)

21 Animal Crackers (1930). Groucho Marx takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). There's some funny business afoot as the brothers dismantle Margaret Dumont's home, but it's often too long between jokes. Victor Heerman directed. (1 hr. 40 min.)

SAT., OCT. 17

1:30 p.m.
13 Higher Goals. A half-hour special dramatizing the story of two men who were basketball stars in high school and both wanted to make it to college and the pros. One of them, Isiah Thomas, did just that; the other, Skip Dillard, was a star player in college, but is now in an Illinois prison.

2:00
13 Our Vanishing Forests. An exploration of the 100 years of the U.S. Forest Service, and how far from the policies of its first chief, Gifford Pinchot, the agency has wandered. With host N. Scott Momaday. (1 hr.)

6:00
13 The Pacific Century. (Reviewed in this issue.) A new ten-part series exploring the economic and political development of the entire Asia-Pacific region during the past 150 years. The opening segment, "The Two Coasts of China," compares ancient Asian civilizations to the 19th

Century, when Western traders and colonizers took a great interest in the area. (1 hr.)

7:00

13 **Nature—"Forests of Fear."** A one-hour look at India's Sundarbans Delta, where tigers are a protected species and often take advantage of that status to frighten or even devour humans.

8:00

2 **World Series.** The first game in the best-of-seven series between the champions of the American and National Leagues. To be played in the stadium of the National League team. Game 2 will be played on Sunday at **8:00 p.m.,** and Game 3 on Tuesday at **8:00 p.m.**

13 **The Night They Raided Minsky's** (1968). A warmhearted, sincere picture starring Jason Robards Jr. as a New York burlesque comic who welcomes an Amish girl to the big town. Bert Lahr, who has a nice part, died during the filming; with Britt Ekland, Norman Wisdom. William Friedkin directed. (2 hrs.)

SHO **Guncrazy.** A new thriller about a young girl with a bad reputation who starts spending time with a parolee who's very interested in both guns and born-again Christianity. The combination of the two, apparently, is lethal. With Drew Barrymore, Michael Ironside, and Ione Skye. (1 hr. 40 min.) Also shown Tuesday at **10:30 p.m.**

9:00

CUNY **The Exterminating Angel** (1962). One of Luis Buñuel's best films, a surreal portrait of the upper class in which guests at a dinner party eventually starve themselves to death. With Silvia Pinal, Enrique Rambal. (2 hrs.)

10:00

13 **Naked Hollywood.** This six-part BBC series, which was first shown on A&E, shook up the show-biz world with its unblinking assessment of how Hollywood treats—and eats—its own. In the first episode, "The Actor and the Star," Arnold Schwarzenegger and James Caan open up about being used and abused. (1 hr.)

11:00

13 **Donald Sutherland: Give Me Your Answer True.** A one-hour portrait of the Canadian actor who has played an astonishing variety of characters in close to sixty films. Including interviews, photos from family albums, film clips, and footage of Sutherland at home and on the set.

SUN., OCT. 18

NOON

13 **The First Annual Berlin Conference of World Leaders.** Highlights of the March 1992 meeting that included Yashuhiro Nakasone, former prime minister of Japan; Helmut Schmidt, former chancellor of the Federal Republic of Germany; and James Callaghan, former prime minister of Great Britain. (1 hr.)

1:00 p.m.

9 **The Muppets Take Manhattan** (1984). The Muppets try to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get hitched. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Oz directed, as well. (2 hrs.)

2:30

5 **Close Encounters of the Third Kind** (1977). The piety is a bit sticky, but most of Steven Spielberg's sci-fi classic is still buoyant and fresh, and it's still the wittiest celebration of technology ever put on film. Briefly, it's about Richard Dreyfuss's transformation from ordinary husband and father into zealous follower of aliens from outer space. (3 hrs.)

4:00

2 **NFL Football.** Can the New York Giants salvage their season? They'll try to turn things around today against the Los Angeles Rams.

5:00

13 **Live From Lincoln Center—"The Chamber Music Society: Masters and Masterpieces."** The Society is joined by guests John Browning, Nancy Allen, and Lewis Paer for works by Schubert, Mozart, Saint-Saëns, and Ravel. With host Hugh Downs. Simulcast on WQXR—96.3 FM. (2 hrs.)

7:00

TMC **What About Bob?** (1991). A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, or ride elevators. The movie lacks the courage of its nihilism, but Bill Murray's performance is a classic of infantilism. (2 hrs.)

7:30

13 **Behind the Scenes With Max Roach.** In the sixth installment of this series on the arts for kids, percussionist Max Roach shows how rhythms of every sort are conceived, executed, and danced to. (30 min.)

8:00

2 **World Series.** Game 2 in the best-of-seven series.

4 **Danielle Steel's 'Jewels.'** (Reviewed in this issue.) A new mini-series from the queen of the genre, but this one possesses what John Leonard deems the worst script in mini-series history since *Noble House.* Nor does Leonard have much good to say about stars Annette O'Toole or Anthony Andrews. Oh well, there's always the scenery. (3 hrs.) Part 1 of 2; Part 2 shown Tuesday at **9:00 p.m.**

13 **Nature—"Shadows in a Desert Sea."** A one-hour profile of life within the Sea of Cortez. The thousand-mile stretch of water between the Baja Peninsula and the coast of Mexico has rivers running through it, creating a fertile environment that is home to whales, sharks, dolphins, sea lions, even fish-eating bats. Also shown at **9:00** on 21.

BRV **Dance With a Stranger** (1985). Mike Newell's powerful film, based on a true story. In 1954, Ruth Ellis (Miranda Richardson), a "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett), an alcoholic dropout from an upper-class family. After he betrays her again and again, she empties a revolver into him, and becomes the last woman in England to be hanged. Richardson's screen debut can only be called a revelation. (2 hrs.)

TNT **The Railway Station Man.** (Reviewed in this issue.) A romantic thriller set in Ireland. After her husband is killed in a terrorist attack, Julie Christie flees to the seaside, where she meets and falls for Donald Sutherland, an eccentric American who is determined to restore an abandoned railway station. (2 hrs.) Also shown at **10:00,** at **midnight,** and Tuesday at **11:00 p.m.** Followed tonight, at **2:00 a.m.,** by Sutherland and Christie again (and both in top form) in **Don't Look Now** (1973), a thin but visually compelling thriller, based on a Daphne du Maurier story, about a couple in Venice who experience occult phenomena relating to the drowning death of their young daughter. Directed by Nicolas Roeg. (2 hrs. 15 min.)

9:00

7 **When Harry Met Sally . . .** (1989). Writer Nora Ephron and director Rob Reiner deep in Woody Allen territory. Sally (Meg Ryan), a fussy but adorable young journalist, and Harry (Billy Crystal), a know-it-all political consultant, hold hands and complain to each other about their lives for years. The dénouement is predictable but satisfying. With Carrie Fisher and Bruno Kirby. (2 hrs.)

13 **The Best of Friends.** (Reviewed in this issue.) A *Masterpiece Theatre* adaption of Hugh Whitemore's stage play about the unique friendship between George Bernard Shaw (Patrick McGoohan), Benedictine nun Dame Laurentia McLachlan (Dame Wendy Hiller), and Sydney Cockerell, director of the Fitzwilliam Museum in Cambridge (Sir John Gielgud). (1 hr. 30 min.)

10:00

CNN **The Battle to Lead—"Bill Clinton of Arkansas."** The penultimate one-hour special in CNN's election-year series, this is a thorough assessment of Clinton's Arkansas leadership, with a look toward what he might achieve as president. The final segment, "The Public Mind of George Bush," will be shown next week at this time.

11:30

13 **Independent Focus.** All four short films on tonight's program concern American Indians, including *Ghost Dance,* Tim Schwab and Christine Craton's film marking the centennial of the massacre at Wounded Knee Creek in South Dakota. (1 hr. 30 min.)

MON., OCT. 19

6:00 p.m.

MAX **The Missouri Breaks** (1976). An all-star, big-budget post-Vietnam Western, written by Thomas McGuane and directed by Arthur Penn. An obese Marlon Brando, playing a bounty hunter out to destroy an ardent gang of thieves (Jack Nicholson, Randy Quaid, Frederic Forrest, Harry Dean Stanton), gives a riveting, otherworldly, and almost incomprehensible performance. (2 hrs.)

7:00

2 5 **Presidential Debate.** Live coverage of the final debate, from East Lansing, Michigan. (2 hrs.) To be shown at **9:00 p.m.** on 13.

8:00

13 **Space Age—"Celestial Sentinels."** Part 2 of this six-part series on the space age looks into the degree to which surveillance, communications, and navigation satellites affect our lives. (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

9:00

4 **Jonathan: The Boy Nobody Wanted.** (Reviewed in this issue.) A new fact-based movie starring JoBeth Williams as a volunteer at a home for handicapped children who discovers that one of the kids has Down's Syndrome and is not particularly well cared for by his parents. (2 hrs.)

7 **Monday Night Football.** A meeting of two longtime AFC Central rivals: the Pittsburgh Steelers and the Cincinnati Bengals.

AMC Each night this week at 9:00 p.m., there's a film that's either produced or directed by Zoltan Korda. Tonight, it's **The Jungle Book** (1942), the live-action version of the Rudyard Kipling fantasy classic, starring Sabu as the boy raised by wolves. With Joseph Calleia and Rosemary DeCamp. (2 hrs.) Films to follow are **Elephant Boy** (1937), **The Divorce of Lady X** (1938), **Drums** (1938), and **The Thief of Bagdad** (1940). All but *Divorce of Lady X* star Sabu, who made his debut in *Elephant Boy.*

10:05

TBS **Runaway Train** (1985). Soviet director Andrei Konchalovsky's pretentious action film does contain some beautiful imagery. Two convicts (Jon Voight and Eric Roberts) escape from a maximum-security prison in Alaska and wind up on a speeding train whose engineer has dropped dead. Most of the acting is unwatchable, but the thriller atmosphere is powerfully sustained. With Rebecca DeMornay. (2 hrs. 15 min.)

TUE., OCT. 20

4:00 p.m.

2 **Sexual Considerations.** A *CBS Schoolbreak Special* about sexual harassment among high-school students. With Heather McAdam, Gabriel Olds, Bernie Casey, and Tovah Feldshuh. (1 hr.)

8:00

2 **World Series.** Game 3 in the best-of-seven series.

13 49 **Nova—"Search for the First Americans."** A search for the roots of the earliest Americans—where they came from and how they wound up where they did. (1 hr.) Also shown at **9:00** on 21.

A&E Here's a back-to-back serving of *Biography* segments for those who can't get enough of flushed royals: **Fergie: Royal Rebel** and **Diana: *Tears of a Princess.*** The titles pretty much say it all. (2 hrs.)

BRV **Barry Lyndon** (1975). One of the most beautiful and boring films ever made, based on the Thackeray novel. It's worth seeing for the picaresque story and lush scenery, but Ryan O'Neal, Marisa Berenson, and Stanley Kubrick's direction make it seem even longer than it is. (3 hrs. 30 min.)

9:00

4 **Danielle Steel's 'Jewels.'** (See Sunday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

13 49 **Frontline—"The Politics of Power."** A one-hour special that critiques the Bush Administration's energy policy, which journalist Nick Kotz maintains is driven by special interests.

11:05

TBS **Clash By Night** (1952). A dated but highly charged Clifford Odets story. Barbara Stanwyck plays the drifter who tries settling down with straight-arrow fisherman Paul Douglas, whose oily friend, played by Robert Ryan, convinces Stanwyck that she'd be better off with him. With Marilyn Monroe in a sweet role as a wide-eyed cannery girl. Directed by Fritz Lang. (2 hrs. 15 min.)

11:45

MAX **Poison** (1991). Director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he murders his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; and "Homo," the story of a prisoner's obsession. (1 hr. 30 min.)

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Oct. 14

2:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Vivaldi:** Cto. for Violin in A, "The Cuckoo."

WNYC—Milhaud: *Suite Provençale;* **Haydn:** Sym. No. 49.

WQXR—Haydn: String Qt. in D.

3:00/WNCN—Schubert: Allegro for Piano Four-Hands in a.

WNYC—Albinoni: Adagio; **Mozart:** Rondo for Piano and Orch.

WQXR—Tchaikovsky: Piano Cto. No. 1 in b-flat; **Mozart:** Minuet in C.

4:00/WNCN—Pezel: Suite in C; **Vivaldi:** Cto. for Flute in a.

WQXR—Smetana: *Má Vlast,* "From Bohemia's Woods and Fields."

5:00/WNCN—Neruda: Cto. for Trumpet in E-Flat; **Rameau:** Cto. Grosso No. 4 in B-Flat.

WQXR—Berlioz: *Le Corsaire.*

6:00/WNCN—Schubert: Grand Rondo for Piano Four-Hands in A; **Vivaldi:** Cto. for Bassoon in B-Flat.

7:00/WNCN—Handel: Cto. for Oboe No. 2a in B-Flat; **Clementi:** Piano Sonata in E-Flat.

WQXR—Beethoven: Sym. No. 4 in B-Flat.

8:00/WNCN—Haydn: Sym. No. 89 in F; **Vivaldi:** Cto. for Violin No. 4 in a, "La Stravaganza."

WNYC—Brahms: Ballade in B.

9:00/WNCN—Rimsky-Korsakov: *Sheherazade.*

Thu., Oct. 15

2:00/WNCN—Gyrowetz: Cto. for Piano in F; **A. Scarlatti:** Recorder Sonata in a.

WNYC—Respighi: *Pines of Rome;* **Mozart:** Piano Trio in E.

WQXR—Janácek: Sinfonietta.

3:00/WNCN—Tartini: Cto. for Trumpet in D.

WNYC—Villa-Lobos: *Dances Africanas;* **Dvorák:** Slavonic Rhapsody No. 3.

WQXR—Rachmaninoff: Symphonic Dances; **Albinoni:** Oboe Cto.

4:00/WNCN—Haydn: Divertimento for Winds No. 23 in F; **Martin:** Sym. in g.

WQXR—Elgar: Intro. and Allegro for Strings; **Corelli:** Cto. Grosso in c.

5:00/WNCN—Holst: Suite No. 2 in F; **Vivaldi:** Cto. for Violin No. 1 in B-Flat, "La Stravaganza."

WQXR—Mozart: Sym. No. 13 in F.

6:00/WNCN—C.P.E. Bach: Sym. No. 4 in A; **Haydn:** Concertino No. 12 in C.

7:00/WNCN—Pergolesi: Cto. for Two Harpsichords in C; **Parry:** *Lady Radnor's Suite.*

WQXR—Beethoven: Piano Cto. No. 3 in c.

8:00/WNCN—M. Haydn: Sym. No. 29 in C; **Haydn:** Piano Sonata No. 38 in F.

WNYC—Khachaturian: Violin Sonata.

9:00/WNCN—Beethoven: Sym. No. 7 in A.

Fri., Oct. 16

2:00/WNCN—Haydn: Sym. No. 59 in A, "Fire"; **Vivaldi:** Cto. for Piccolo in a.

WNYC—Elgar: *Wand of Youth;* **Beethoven:** Piano Sonata No. 12.

WQXR—Mendelssohn: String Sym. No. 12 in g.

3:00/WNCN—Diepenbrock: *The Birds,* Ov.; **Jadin:** Piano Sonata in c.

WNYC—Weiner: Divertimento No. 1; **Wagner:** *Tannhäuser,* Ov.

WQXR—Vivaldi: Cello Cto. in c.

4:00/WNCN—Haydn: Piano Sonata No. 53 in e; **Vivaldi:** Cto. for Violin No. 11 in D.

WQXR—Handel: Cto. Grosso in B-Flat; **Chopin:** Impromptu in c-sharp.

5:00/WNCN—Mozart: Rondo for Piano and Orch. in A; **Walton:** *Orb and Sceptre.*

WQXR—Haydn: Sym. No. 10 in D.

6:00/WNCN—Vivaldi: Cto. for Bassoon in d.

7:00/WNCN—Haydn: String Qt. in A; **J.C. Bach:** Ov. No. 5 in G.

WQXR—Sibelius: Violin Cto. in d.

8:00/WNCN—Smetana: Czech Dances; **Roman:** Cto. for Oboe in D.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

WQXR—The Detroit Symphony Orchestra. **Haydn:** Sym. No. 86 in D; **Beethoven:** Piano Cto. No. 2 in B-Flat. Conductor: Michael; pianist: Mustonen.

Sat., Oct. 17

10:00 a.m./WNCN—C.P.E. Bach: Sym. No. 5 in b; **Mozart:** Divertimento No. 4 in F.

WQXR—Respighi: *Ancient Airs and Dances,* Suite No. 2; **Chopin:** Scherzo No. 2 in B-Flat.

11:00 a.m./WNCN—Statius Muller: *Antillean Dances;* **Richter:** Cto. for Trumpet in D.

WQXR—M. Haydn: Clarinet Cto. in D.

NOON/WNCN—Wagner: *The Flying Dutchman,* Ov.; **Mozart:** German Dances.

1:00/WNCN—Brahms: "Variations on a Theme by Haydn"; **Boccherini:** Cto. for Flute in D.

WQXR—"Saturday Afternoon at the Opera." **Strauss:** *Die Frau ohne Schatten.* Soloists: Behrens, Domingo, Varady, Van Dam, Runkel, Jo; conductor: Solti. Vienna Philharmonic.

2:00/WNCN—Mendelssohn: String Sym. No. 7 in d.

3:00/WNCN—Vivaldi: Cto. for Violin No. 2 in e, "La Stravaganza"; **Schumann:** Ov., Scherzo, and Finale.

4:00/WNCN—Bizet: *Children's Games.*

5:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini"; **Corigniani:** Cto. for Solo Lutes.

6:00/WNCN—Schubert: Sonatina for Violin and Piano in a.

7:00/WNCN—Telemann: Cto. for Flute in G; **C.P.E. Bach:** Cto. for Harpsichord in c.

8:00/WNCN—Mozart: Sym. No. 20 in D; **Walton:** *Henry V,* Suite.

WQXR—The Cleveland Orchestra. **Beethoven:** String Qt. in B-Flat, "Grosse Fuge"; **Lutoslawski:** Cto. for Orch. Conductor: Dohnányi.

9:00/WNCN—Mendelssohn: Sym. No. 5 in D.

Sun., Oct. 18

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Trio for Violin, Cello, and Guitar in D; **Conforto:** Cto. for Mandolin.

WQXR—Boccherini: Cello Cto. in D; **Bernstein:** *West Side Story,* Symphonic Dances.

11:00 a.m./WNCN—Mozart: Divertimento in C; **Hasse:** Cto. for Flute and Two Violins in b.

WQXR—Mozart: String Qt. No. 13 in d; **Respighi:** *Feste Romane.*

NOON/WNCN—Vivaldi: *Four Seasons,* "Spring"; **Chopin:** Scherzo No. 1 in b.

1:00/WNCN—Chicago Symphony Orchestra. **Berlioz:** *Roman Carnival Overture;* **Mozart:** Cto. for Piano No. 9 in E-Flat. Conductor: Kreizberg; pianist: Pires.

WQXR—Telemann: Ov. in f; **Ravel:** Piano Cto. in G.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Mozart:** Divertimento in D; **Bartók:** *Contrasts.*

WQXR—Dvorák: *Cypresses;* **Haydn:** Sym. No. 94 in G, "Surprise."

3:00/WNCN—Rimsky-Korsakov: Cto. for Trombone.

WQXR—Schumann: Piano Qt. in E-Flat.

4:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp, "Moonlight"; **Sammartini:** Cto. for Recorder in F.

5:00/WNCN—Wagner: *Tannhäuser,* Ov. and "Venusberg Music"; **Vivaldi:** Cto. for Two Violins in G.

WQXR—"Live From Lincoln Center: The Chamber Music Society." **Mozart:** Flute Qt. in D; **Ravel:** Intro. and Allegro for Harp, Flute, Clarinet, and String Qt.

6:00/WNCN—Haydn: Sym. No. 83 in g, "The Hen"; **Quantz:** Flute Sonata in g.

7:00/WNCN—Wolf: Intermezzo; **Grétry:** Cto. for Flute in C.

8:00/WNYC—Mozart: Qnt. in C; **Mendelssohn:** Octet.

WQXR—"Sunday Night Opera House." **Weber:** *Euryanthe.* Soloists: Norman, Hunter, Gedda, Krause; conductor: Janowski. Staatskapelle Dresden.

Mon., Oct. 19

2:00/WNCN—Vieuxtemps: Cto. for Violin No. 5 in a; **Mozart:** Sonatina for Piano No. 1 in C.

WNYC—Delius: Dance Rhapsody No. 2; **Dvorák:** *In Nature's Realm.*

WQXR—Glazunov: *From the Middle Ages.*

3:00/WNCN—Vivaldi: Cto. for Bassoon in F; **Saint-Saëns:** Six Bagatelles.

WNYC—Harris: Sym. No. 3; **Prokofiev:** Piano Sonata No. 7.

WQXR—Mendelssohn: Cto. for Two Pianos in A-Flat; **Beethoven:** *Fidelio.*

4:00/WNCN—Méhul: Piano Sonata in D.

WQXR—Neruda: Cto. in E-Flat for Trumpet and Strings; **Strauss:** Romanze for Cello and Orch. in F.

5:00/WNCN—Vivaldi: Wind Trio in g; **Pergolesi:** Cto. for Violin in B-Flat.

WQXR—Haydn: Sym. No. 1 in D.

6:00/WNCN—Cherubini: *Medea,* Ov.; **Liszt:** Tarantella.

7:00/WNCN—Naumann: *Amphion,* Ov.; **Pisendel:** Cto. for Violin and D.

8:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g; **Haydn:** String Qt. in A.

9:00/WNCN—Tchaikovsky: Sym. No. 6 in b, "Pathétique."

WQXR—Dvorák: Sym. No. 7 in d; **Beethoven:** Violin Sonata No. 6 in A.

Tue., Oct. 20

2:00/WNCN—Mozart: Piano Sonata No. 8 in D.

WNYC—Walton: *Henry V,* Suite; **Weiner:** Hungarian Folk Dance Suite.

WQXR—Ravel: *Le Tombeau de Couperin.*

3:00/WNCN—Vivaldi: Cto. for Oboe in C.

WNYC—Soler: Four Sonatas.

WQXR—Tartini: Violin Cto. in A; **Nielsen:** *Helios.*

4:00/WNCN—Mozart: Cto. for Piano No. 3 in D; **Vanhal:** Sinfonia in F.

WQXR—Tchaikovsky: *Capriccio Italien.*

5:00/WNCN—Clementi: Piano Sonata No. 6 in D; **A. Scarlatti:** Sinfonia No. 5 in d.

WQXR—Berlioz: *King Lear,* Ov.

6:00/WNCN—Mozart: Serenade No. 6 in D, "Serenata Notturna"; **Vivaldi:** Cto. for Two Mandolins in C.

7:00/WNCN—M. Haydn: Sym. in B-Flat.

WQXR—Mozart: Sym. No. 39 in E-Flat.

8:00/WFUV—"A Box at the Opera." **Verdi:** *Falstaff.*

WNCN—Haydn: Sym. No. 81 in G; **Schubert:** Sonatina for Violin and Piano in g.

WNYC—Gershwin: Song-Book for Piano; **Ives:** Four Ragtime Dances.

9:00/WNCN—Schumann: Cto. for Piano in a.

WQXR—Rodrigo: *Fantasy for a Gentleman;* **Schubert:** String Qt. No. 10 in E-Flat.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/14: Dom Minasi Quartet. 10/15: Jamie Baum Quartet. 10/16, 17: Hilton Ruiz Quintet. 10/18: Judy Bady and Her Trio. 10/19: Shizuko Yokoyama Trio. 10/20: Deborah Gibbard and Her Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/18: Nancy Wilson and her Trio. 10/19: Gabrielle Goodman. 10/20–25: Regina Belle. Every Tue.–Sat. *following the last set until* 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/17: *Pianist Benny Green with Ben Wolfe* on bass. 10/18: David Amram with Vic Juris, Vic Venegas, and Akira Tana. 10/19–24: Pianist Cryrus Chestnut and Kenny Davis on bass with guitarist Kevin Eubanks on 10/22–24. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. *from 8–11, Fri. 9–midnight, Sat. 8:30–midnight.* **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 10/14: *Arto; Big Black Nun. 10/15: Arto; Elliott Sharp's* Carbon. **No credit cards.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. *(877-1166). Dance rock club featuring bands every* Tue.–Sat. 10/14: T.J. Martell Benefit. 10/15: Wine and Vision. 10/16: D-Kay. 10/17: Eleventh Hour. 10/20: Platinum Diva; The Hidden Persuaders; Whats Up. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. 10/16, 17: Danny Draher. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/16: Jack Coen and Linda Hickman. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/18: Abbey Lincoln. 10/19: Les Paul Trio. 10/27–11/1: Morgana King. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 10/16, 17: Adam Rafferty Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/14: The Lynne Arriale Trio. 10/15: Dick Sudhalter and Barbara Lea Quartet. 10/16: The Gully Low Band (Septet). 10/17: Virginia Mayhew Quartet. 10/18: Virg Dzurinko Trio. 10/19: Dick Hyman. 10/20: Joel Forrester Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sun. from 9:45. 10/14–16, 18: Pianist John Bunch with Steve LaSpina on bass. 10/17: Jazz blues singer Tess Marsalis. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/14: Paint, Box, Hail with Cris Cutler. 10/15: Bread to the Bone; Billy Tipton Memorial Saxophone Quartet; Sovetskoe Foto. 10/16: Petit Ubu: Davide Thomas and Friends; SSL plus guest. 10/17: Petit Ubu: David Thomas and Friends; Love and Life. 10/18: Ken Valitsky Ensemble with Thomas Chapin *and Jim Pugliese; Bangaroo.* 10/19: The Devil's Breakfast; Joe Morris Trio. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). *Jazz club with a French-Soul food restaurant.* 10/14: Jimmy Slyde and friends. 10/15: Peaches Mann and trio. 10/16: Jeree Wade and trio with guest artist George Jackson. 10/17: Patricia Nicholas and trio. 10/18: Peter Martin Weiss trio. 10/19: Cascadu. 10/20: Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/14: Chris Brown; Jude and the Dudes; 1506. 10/15: Jason (Jason and the Scorchers); The Wolvertines. 10/16, 17: Jonathan Richman and Ellie Marshall. 10/19: Joan Osborne and Chris Durante. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/14: Jerry Portnoy and the Streamliners. 10/15: Johnny "Clyde" Copeland plus Something Blue. 10/16, 17: The Bill Perry Blues Band. 10/18: Blues Jam hosted by the Popa Chubby Blues Band plus special guests. 10/19: Ladies night with the Black Widow Band. 10/20: Mohair Sam featuring Screamin' Rachel. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/7, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial.* Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Greg Wahl and the High Tops followed by Rick Hardeman and his Basin Street Six. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed *by the Bob Cantwell Band.* Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 10/17: Pauly Shore. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/14, 15: Primal Vinx. 10/16: Zin. 10/17: Iyakekere. 10/19: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/18: McCoy Tyner with Avery Sharpe and Aaron Scott. 10/19: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 10/20–25: Nat Adderley Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/16, 17: Bobbi Humphrey, Jim Brown, and Lonnie Liston Smith. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue.: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 10/15 and 17: Mike Renzi Trio with Chip Jackson on bass and Terry Clarke on drums. 10/20–24: Daryl Sherman Trio with Boots Maleson on bass and James Chirillo on guitar. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 10/16: Buckwheat Zydeco; Ronnie Earl and Broadcasters. 10/17: The Chills; Freedy Johnston. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/14 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 10/19: "Salsa Meets Jazz" *with a night of Flutes featuring* Jose Fajardo and his Group with guest soloists Johnny Pacheco, Dave Valentin, Nestor Torres and Eddie Zervigon. **Terrace:** 10/14–18: Frank Amsallem Quartet. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/18: Pharoah Sanders Quartet. 10/19, 26: The Vanguard Jazz Orchestra. 10/20–25: Geri Allen Trio with Dwayne Dolphin and Tani Tabbal. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 10/14, 15: Hamiett Bluett Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/14: The Neighborhoods; Adam Said. 10/15: Franklin Turnpike; Serious Pilgrim. 10/16: Chucklehead. 10/17: The Machine. 10/18: Into Another; Big Hat. 10/20: Living Earth. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/17: Pianist Kirk Lightsey with Cecil McBee on bass. 10/18: Marano and Monteiro. 10/19–24: Cecil McBee on bass with James Williams on piano. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 10/14, 15: Elon Gold, Mark Cohen and Aries Spears. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 10/14, 15 at 8: Bob Nelson. 10/15, 22 at 10:30: Jamie deRoy and Friends. 10/16, 17 at 8 and 10:30, 10/18 at 8: Susie Essman and Kenny Rogerson. 10/19 at 8: Murder A La Carte. 10/20 at 8: KISS Comedy at Caroline's. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Vigina Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/18: Phil Tagliaferri, Jim David, Nancy Redman, Willie Asbury, Scott Bruce, Rich Ramirez, Danny Curtis and Mike Eagan. 10/19–25: Richie Gold, Max Dolcelli, Darrell Hammond, Nancy Redman, Scott Bruce, Johnny Lampert, Mike Eagan, Jim David and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/14: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 10/15: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 10/16, 17: Magician Peter Samelson, comedienne Nancy Redman and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

NEW YORK COMEDY CLUB—915 Second Ave., bet. 48th–49th Sts. (Second Fl.) (888-1696). 10/14, 15: Richard Voss, Dan Vitale, Bob Golub, Mike Sweeney. 10/16, 17: Randy Credico, Mike Sweeney and Dan Vitale. Shows at 9 and 11:30. **AE,CB,DC,MC,V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/18: Jon Manfrellotti, Melvin George and Rich Ceisler. 10/20–25: Jack Simmons, Billy Jaye, Lewis Black. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. 10/17: Radiators; Dirty Dozen Brass Band. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 10/25: *An Evening with Anne-Margaret* starring Anne Francine and Margaret Whiting, and featuring Jack Wrangler. 10/16, 17, 23, 24 at 11:15: Performance artist Randy Allen with *P.S. (Post Stroke) Bette Davis.* **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 10/14: Yolande Bavan. 10/15: Joan Mischo. 10/16, 17: Evan Matthews with *Gotta Keep Singing.* 10/19: Joey and Lee. 10/20: Alice Evans. Shows Mon.–Sat. at 9, Sun. at 5 and 8. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/14: Deborah Diiorio; Marieann Meringolo; Pat Bailey. 10/15: Maggi-Meg Reed; Bobby Pearce as Beverly Hills. 10/16: Lori Fischer; Lois Bogwald; Bobby Pearce as Beverly Hills. 10/17: Richard Wall presents *Love vs. Love*; Gotham City Improv.; Bobby Pearce. 10/18: Susan Swann; Michael Bruck. 10/19: Sharon Squibb; Jessica Smith; Wendy Ginsberg. 10/20: Michael Marotta; Jim Laurent; *Kimberly Ashley and Co.*, revue. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/14: October Songfest; 16th and Savoy. 10/15: Sandy Yen sings *The Music of John Perkins*; Marla BB. 10/16: Broken Lizard; Jokes and Jazz with Kathy Walker and Judy Bady; Stars of Tomorrow. 10/17: Alison Eudeikis; Bad Attitudes. 10/18: Rick Skye in *the Flip Side of Neil Sedaka;* Randy Dexter. 10/19: Stars of Tomorrow Semi-Finals. 10/20: *Other People,* revue; Michael Isaacs. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 10/14: Satin Dolls. 10/15: Zora Rasmussen; Naomi Kukoff. 10/16: Marcia Lewis; Linda Purl. 10/17: Lunda Purl. 10/18: Patty Katz; Ruby Rims; Ed Linderman. 10/19: Ricky Ritzel. 10/20: Jackie Krull; The Jimmy and Ro Show. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/14: Sex, Drugs and a Two Drink Minimum, variety; Janine Smith. 10/15: Dean Casakos; Tina Kay with *Feathers and French Heels.* 10/16: Ilene Cassell; Dangerous Duets. 10/17: Ben Smith; Laura Teller; No Time Players. 10/18: Charles Truenski as Sheila Gillerman; Janine Smith. 10/20: J.Q. and the Bandits; Far Beneath Gotham. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/14: Merce Jacob's 98th Birthday Party. 10/15: Chris Daniels with the Phyllis Grady Trio. 10/16: Maxine McCants with the David Lahm Trio. 10/17: Judy Kreston and David Lahm with *The Things We Did Last Summer at 8,* and *Remembering Felicia Sanders* with special guest Irving Joseph at 10. 10/18: Karaoke. 10/19: Celeste Simone with the Anglo DiPippo Trio. 10/20: Sigrid Sunstedt with the Joel Maisano Trio. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/24: Tue.–Sat. at 9 and 11:15: Pop-jazz singer Maureen McGovern. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/18 at 8 and 10:30: Skitch Henderson. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 10/15 at 11: Frank Zagottis. 10/18 at 10: Audrey Lavine. 10/19 at 8: The Singing Experience; Eric Michael Gillette at 10:30. 10/20 at 10:30: Le Temps-The Music of Charles Aznavour. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 10/15 at 10: *Songs Of My Father,* featuring Lillias White. 10/16, 17 from 6:30–11: The Nat Jones Trio. 10/19 at 11: Monday Night Live! Variety Showcase hosted by Rocco Primavera. 10/20 at 11: Star Cabaret with Jimmy James. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern.* **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/31, Tue.–Sat. at 8:45 and 10:45: Barbara Cook. **Bemelmans Bar:** Through 12/31, Tue.–Sat. from 9:45–12:45 a.m.: Singer-pianist Barbara Carroll. Every Mon. from 9:45–12:45 a.m.: Singer-pianist Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Michael Bergman and his Big Band, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.–3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

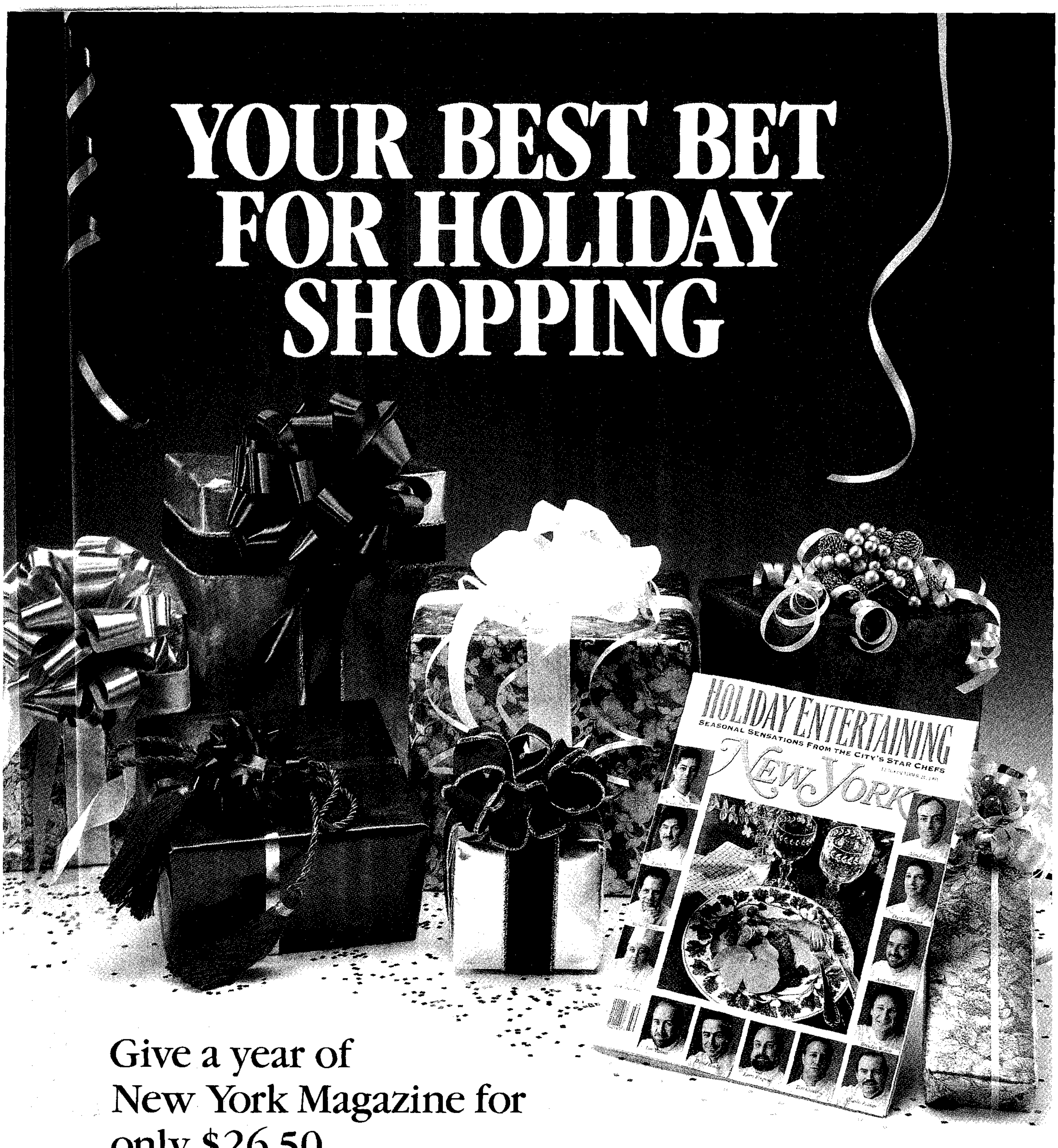
CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**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BROADWAY

Previews

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Tim DeKay, J.R. Horne, Kevin McClarnon, and Richard Woods. Previews begin 10/14 prior to an 11/5 opening. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ●● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; through 10/25; $35 to $45. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Nathan Lane, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 10/25; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ●● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

OBA OBA '93—The ninth edition of Franco Fontana's musical featuring the sights and sounds of Brazil and its newest dance craze—the "Samba Reg," a combination of traditional samba and reggae. Seventy-five dancers, singers, and magicians help portray the country's mix of black, Portuguese, and Indian cultures. Musical direction by Wilson Mauro and Joe Roberto "Branco"; choreography by Roberto Abrahao. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/15; $25 to $45. **Marquis Theatre,** 1535 Broadway, at 45th Street (307-4100). **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Joseph Bova, Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

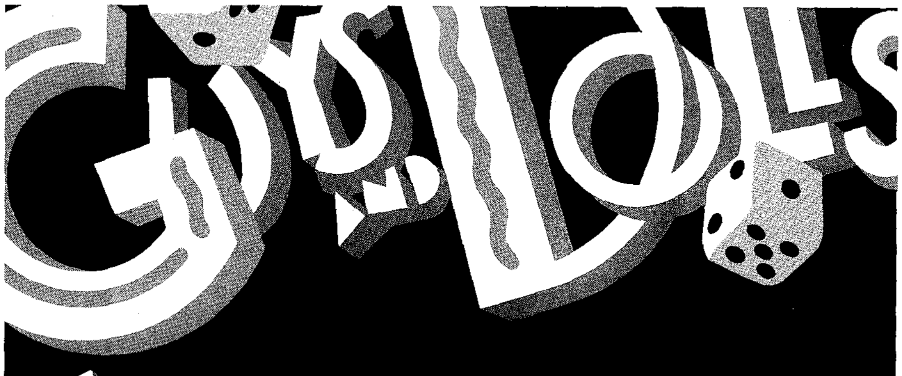
Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 comic musical revue *A. . .My Name is Alice*, about five very different women and their love lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 12/6; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7 p.m.; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●



"GUYS AND DOLLS IS ONE OF THOSE PIVOTAL EVENTS IN BROADWAY'S HISTORY. A PHENOMENON."
New York Magazine

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THEATER

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, John Freedson, Dorothy Kiara and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Opened: 9/12/91. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. **DUO Theater,** 62 East 4th Street (598-4320). ●

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Previews begin now prior to a 10/29 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

C. COLOMBO INC., EXPORT/IMPORT, GENOA—Leo Bassi's comedy about an Italian-American businessman obsessed with building a monument to his hero, Christopher Columbus; directed by Christopher Grabowski. Previews begin now prior to a 10/26 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 11/8; $22, $25. **New York Theatre Workshop,** 79 East 4th Street, between Second and Third Avenues (302-6989).

CUT THE RIBBONS—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless; choreographed by Sam Viverito. With Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99, and Donna McKechnie, the Tony-award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **Westside Theatre,** 407 West 43rd Street (307-4100).

CLOSED

DAEDALUS IN THE BELLY OF THE BEAST—Touchstone Theatre and Chile's Teatro la Memoria present a contemporary tragedy based on the Greek myth of Daedalus, in a combination of English and Spanish; by Marco Antonio de la Parra; translated by Joanne Pottlitzer; directed by Alfredo Castro. Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; through 10/18; $20. **Intar,** 420 West 42nd Street (695-6551).

THE DESTINY OF ME—In Larry Kramer's companion piece to *The Normal Heart,* Ned Weeks, founder of the AIDS-activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. Featured in the cast are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Previews now prior to a 10/20 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 8 p.m.; $35; through 11/15. **The Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE EMPEROR JONES—The Wooster Group presents a work-in-progress performance of Eugene O'Neill's play about a Pullman porter who becomes king of a Caribbean island; directed by Elizabeth LeCompte. With Willem Dafoe, Peyton Smith, and Kate Valk. Nightly at 8 p.m. (except 10/14); through 10/17; $20. **The Performing Garage,** 33 Wooster Street, between Broome and Grand Streets (966-3651).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FLOWERS OF WAR—A drama written and directed by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. 10/16 through 12/19. Wednesday through Saturday at 8 p.m.; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

FRIDA—A musical-theater piece about the turbulent life of Mexican painter Frida Kahlo, written by Hilary Blecher and Migdalia Cruz; directed by Blecher; score by Robert Xavier Rodriguez. 10/14 at 7 p.m.; 10/15 and 10/16 at 8 p.m.; 10/17 and 10/24 at 2 p.m. and 8 p.m.; 10/20–23 at 8 p.m.; 10/25 at 3 p.m.; $30, $25, and $10. **Brooklyn Academy of Music,** Majestic Theater, 651 Fulton Street, Brooklyn (718-636-4100).

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Previews now prior to a 10/21 opening. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; no performances 10/15 or 10/22; added performance 10/19 at 8 p.m.; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

THE HOLY TERROR—A comedy/drama about the rise and fall of a sexually driven English publisher, written and directed by Simon Gray. Featured in the cast are Daniel Gerroll, Noel Derecki, Anthony Fusco, and Michael McGuire. Tuesday through Saturday at 8 p.m.; Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $35. **Promenade Theatre,** 2162 Broadway, at 76th Street (239-6200).

HOW TO GO OUT ON A DATE IN QUEENS and **GANGSTER APPAREL**—Two one-act comedies in Italian by Richard Vetere. The former deals with a young widower on his first date; in the latter, two gangsters argue about killing with style. Friday and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/18; $20. **Duality Playhouse,** 119 West 23rd Street, #305 (929-6392).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. Previews now prior to a 10/18 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring three plays in repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M. Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JUNO—A musical based on Sean O'Casey's *Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Previews begin 10/14 prior to at 10/29 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. With Kathi Bentley, Lincoln Brown, Kevin Michael Kennedy, Karen Liesel, Marion S. Marcovitz, Estelle Mays, Jacquetta McMurray, Zelda Patterson, Gregory Vaughn Ward. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceaușescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/22; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street, between Sixth and Seventh Avenues (581-1212).

THE MADAME MacADAM TRAVELLING THEATER—The Irish Repertory Theatre Company presents a comedy about the antics of a vagabond English theatrical troupe that runs out of petrol in a small Irish town, by Thomas Kilroy; directed by Charlotte Moore. With Denise DuMaurier, Ellen Adamson, W.B. Brydon, Fiona McCormac, Michael O'Sullivan, Rosemary Fine, Michael Judd, Brian O'Byrne, Denis O'Neill, and Ciaran O'Reilly. Previews now prior to a 10/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $30, $32.50. **Actors' Playhouse,** 100 Seventh Avenue South, at Grove Street (691-6226).

A MOON FOR THE MISBEGOTTEN—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; through 10/24; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVUE—Nancy Holson's musical-comedy revue parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 8 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (869-6453).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday–Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Previews begin 10/14 prior to a 10/21 opening. Tuesday through Sunday at 8 p.m.; no performance 11/3; through 11/21; previews $22; $22 to $25 thereafter. **Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William M. Macy. Previews begin 10/13 prior to a 10/25 opening. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; previews $27.50; $27.50 to $35 thereafter. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

A RAG ON A STICK AND A STAR—A musical by Eric Blau and Elliot Weiss about the life and times of Theodor Herzl, spiritual founder of the state of Israel. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 10/18; $20. **TheatreRow Theatre,** 420 West 42nd Street (243-1848).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPANOL—October performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother,* 10/13 through 10/30; and Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?,* through 10/24. English synopsis provided; $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/1; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Sylvia Miles, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

THE SEAGULL—Anton Chekhov's comedy, in a production set in 1940s Hollywood, is adapted and directed by A.M. Raychel. Featured in the cast are Maggie Scott, John Henry, Richard Ross, and Tatyana Yassukovich. Wednesday through Saturday at 8:30 p.m.; through 10/17 (no performance 10/16); $15. **TheatreStudio Inc.,** 750 Eighth Avenue, at 46th Street (719-0500).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Previews now prior to a 10/22 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 1/3; $37.50. At Lincoln Center's **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SIX WIVES—A chamber musical about Henry VIII and the six women he married: Anne Boleyn, Anne of Cleves, Katherine Howard, Katherine of Aragon, Jane Seymour, and Katherine Parr. The cast of five (yes, five) is directed and choreographed by Maggie L. Harrer; music by Edward Thomas; book and lyrics by Joe Masteroff. With Steve Barton, Tovah Feldshuh, Kim Crosby, Rex D. Hayes, Bob Stillman. Varied schedule, through 10/25; $20. **York Theatre,** 2 East 90th Street (534-5366).

SPIC-O-RAMA—*Mambo Mouth*'s John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Previews now prior to a 10/27 opening: Monday, Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 10/11 at 7 p.m.; previews $20; $27.50 thereafter. **Westside Theatre,** 407 West 43rd Street (307-4100).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; through 10/17; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

YOU COULD BE HOME NOW—A one-woman show, written and performed by Ann Magnuson, who suggests that home and the American Dream are not all that they used to be; directed by David Schweizer. Previews now prior to a 10/11 opening. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 8 p.m.; through 11/1; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

CANARIES SOMETIMES SING—Frederick Lonsdale's British comedy about two couples who change partners while vacationing in a country house; directed by Bill Quinlin. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **T. Schreiber Theatre,** 83 East 4th Street, near Second Avenue (718-965-6475).

COLUMBUS AND THE CORPORATE RAIDERS—Rob Inglis wrote and stars in this one-man play, set in Expo '92 Seville, using slapstick, masks, and puppets to trace Columbus's life and legacy to modern times. Friday through Sunday at 8 p.m.; through 10/18; $15. **Theatre at St. Peter's Church,** 619 Lexington Avenue, at 53rd Street at Citicorp Center (840-1234).

CRIMINALS IN LOVE—A romantic comedy by George F. Walker about two teenagers fighting poverty and social injustice; directed by Lee Milinazzo. Thursday through Sunday at 8 p.m.; through 10/18; $10. **The Tribeca Lab,** 79 Leonard Street, between Broadway and Church Streets (966-9371).

DANGEROUS DUETS—Soprano Jeff Loeffelholz and tenor Michael Tidd sing show tunes with a twist in this musical-comedy revue. Fridays at 10 p.m.; through 11/27; $10, plus a two-drink minimum. Upstairs at Rose's Turn, 55 Grove Street (366-5438).

DEMOCRACY AND ESTHER—A Romulus Linney drama based on two novels by Henry Adams, mixing tales of love and ambition with scandals from the 1875 Grant administration; directed by Elisabeth Corley. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 10/26; $12. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

DIVORCED, EVANGELICAL, AND VEGETARIAN—Laughter between liquor, worship, and vegetables helps three women survive New York in Gustavo Ott's comedy; in Spanish, directed by Luis Caballero. Saturday at 8 p.m.; Sunday at 4 p.m.; through 11/1; $8. Latin American Theatre Ensemble at **El Porton del Barrio,** 172 East 104th Street, between Lexington and Third Avenues (246-7478).

THE DOLPHIN POSITION—A comedy about a womanizing, money-worshiping, workaholic advertising mogul, and the family whose names he can't remember; by Percy Granger; directed by Casey Childs. With

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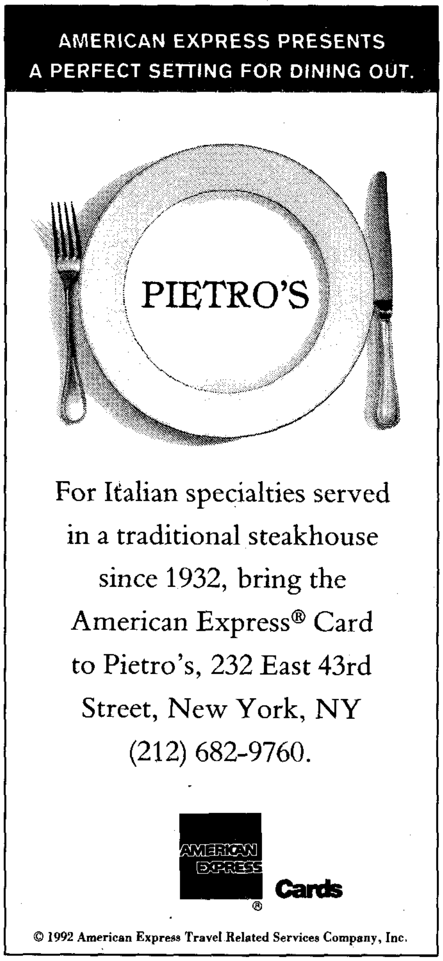
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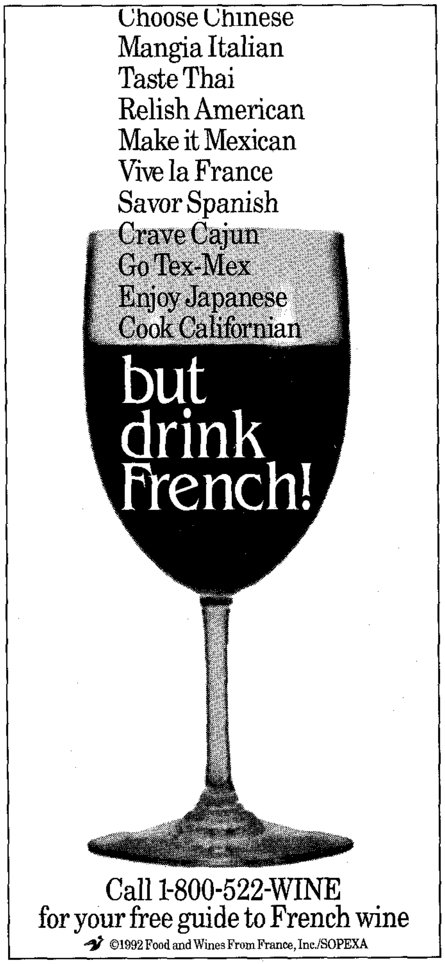
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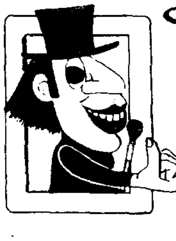
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THEATER

Larry Pine, Richmond Hoxie, Anna Holbrook, Ilene Kristen. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $12. **Primary Stages,** 354 West 45th Street (333-7471).

DRACULA—Five Players presents John Mattera's work based on the novel by Bram Stoker; directed by Thomas Jackson. Begins 10/16. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; through 10/24; added performances 10/30 at 8 p.m. and 10/31 at 2 p.m. and 8 p.m.; $15. **Theatre 603,** 311 West 43rd Street, 6th floor (769-6901).

FORTINBRAS—A comedy that picks up where Shakespeare's *Hamlet* left off, bringing the ghosts of Ophelia, Claudius, and Gertrude to Elsinore Castle; written by Lee Blessing; directed by Jeanne Blake. Monday, Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; no performances 10/11 or 10/12; through 11/1;$10. **Kampo Cultural Center,** 31 Bond Street, near Astor Place (279-4200).

FORTY DEUCE—Alan Bowne's drama about the characters of 42nd Street: boy hustlers, pimps, and johns; directed by Tom O'Horgan. With Vincent Castellanos, Russell Coyne, Peter Craig, Chris Gordon, Sam Koppelman, Bobby Miller, Thom Valette. Thursday, Friday, and Saturday at 8 p.m. and 11 p.m.; through 10/25; $10. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

THE GUITAR BOY—A cowgirl Western by Lynn Hayes with barroom brawls, bawdy dancing girls, and shoot-outs. Thursday, Friday, and Saturday at 8 p.m.; through 10/24; $8. **Wow Cafe,** 59 East 4th Street (460-8067).

IMPASSIONED EMBRACES—Fourteen short plays about love and theater by *Agnes of God* author John Pielmeier; directed by David Briggs. With Tom Aulino, Cynthia Carrafa, Jan Leslie Harding, Beth Howland, Daniel Pardo, Jeff Robins. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; also 10/20 and 10/21 at 6:30 p.m.; through 10/25; $10. **Judith Anderson Theatre,** 422 West 42nd Street (279-4200).

ITALIAN AMERICAN RECONCILIATION—John Patrick Shanley's romantic comedy about a man's attempt to recapture his strength by returning to a failed relationship; directed by Warren Rosenweig. Friday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **Theater 22,** 54 West 22nd Street (388-2570).

A JOKE—Luigi Pirandello's comedy about a fraudulent marriage and its effect on an entire town, adapted and directed by Keith Bunin. Monday, Wednesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; through 10/18; $10. **Sanford Meisner Theater,** 164 Eleventh Avenue, between 22nd and 23rd Streets (206-1764).

LAS LEANDRAS—A Spanish musical *(Zarzuela)* in which a girl who leaves school to join a music-hall company tries to dupe her wealthy uncle. English synopsis available. Saturday at 8 p.m.; Sunday at 4 p.m.; through 10/25; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

LOVE AND ANGER—George F. Walker's dark comedy about crusading lawyers, ruthless press, and beefy white guys; directed by Steven Keim. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/1; $10. **Kraine Theatre,** 85 East 4th Street, between Second and Third Avenues (924-8699).

LOVERS—A comedy by Brian Friel about two love relationships—one mature, the other youthful; directed by Alexa Kelly. With Fran Barnes, Tim Farley, Kate Fitzgerald, Jan Gladdish, Andrea Maulella, David Meadows. 10/16 through 11/2. Thursday through Saturday, Monday at 8 p.m.; Sunday at 7 p.m.; 10. **Pulse Ensemble Theatre,** 870 Sixth Avenue, between 30th and 31st Streets (213-0231).

MADISON AVENUE THEATRE—Featuring *The Legacy: Two Unique Views of the Holocaust,* 10/12 at 8 p.m.; and Christopher Durang's comedy *The Marriage of Bette and Boo.* Wednesday through Sunday at 8 p.m.; through 10/18; $10. 162 Madison Avenue, 3rd floor, between 32nd and 33rd Streets (447-1363).

THE MEN ARE AFRAID OF THE WOMEN—A poet whose career and marriage are stale meets a woman painter and stumbles through bars, bathrooms, and porn theaters; by John Kaplan, directed by Dennis Delaney. 10/15 through 11/1. Wednesday through Sunday at 8 p.m.; $12. **Ohio Theater,** 66 Wooster Street, between Spring and Broome Streets (966-4844).

THE OEDIPUS CHRONICLES—A comedy by Peter Manos that applies the Oedipus story to American politics and the role of the media in an election year; directed by Charles R. Johnson. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/25; $10. **Synchronicity Space,** 55 Mercer Street (439-1097).

THE RAIN ALWAYS FALLS—A romantic tragedy by Gary Lasdun about the trials of a young man who becomes a woman; directed by Rich Crooks. With Darcy Brown, Bill Keenan, John David Roberto, Matt Tomasino. Thursday through Sunday at 8 p.m.; through 10/25; $7. **Theatre for the New City,** 155 First Avenue, between 9th and 10th Streets (254-1109).

ROOM FOR RENT—Helena C. Lota's farce about a mischievous convent-schooled Puerto Rican woman who rents a room in Hoboken and becomes a counselor in romance; directed by Fran Guida. Previews 10/14 prior to a 10/15 opening. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/25; $18. **Theatre,** 224 Waverly Place (841-0385).

A SUFFERING COLONEL—Kenneth Lonergan's comedy about a mad magistrate who suspects his wife is having an affair with a spy; directed by Matthew Broderick. With Nicole Burdette, Catherine Lloyd Burns, Saverio Guerra, Bruno Kirby, Havilland Morris, Pippin Parker, Timothy Britten Parker, Frank Whaley, Bradley White, Andy Yerkes. Previews begin 10/17 prior to a 10/19 opening. Wednesday through Monday at 8 p.m.; through 11/7; $12. **Naked Angels,** 114 West 17th Street (727-0012).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of 15 are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

UNDER CONTROL—A drama about a young gay woman who survives a serious auto accident and the debate over whom is responsible for her care, by Paul Walker; directed by Jonathan Silver. Previews begin 10/13 prior to a 10/15 opening. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/7; $12. **29th Street Repertory Theater,** 212 West 29th Street, between Seventh and Eighth Avenues (465-0575).

THE UNSEEN HAND—A one-act sci-fi Western by Sam Shepard about a retired gunslinger and an extraterrestrial guerrilla fighter in a faraway galaxy. Wednesday at 10 p.m.; through 10/28; also 10/17 at 3 p.m.; $8. A Bootleg Theater production at **Nada,** 167 Ludlow Street, south of Houston Street (420-1466).

WINGS THEATRE COMPANY—*Dos Lesbos,* a lesbian comedy by Terry Baum; directed by Andra Gordon. Tuesday through Friday at 8 p.m.; through 10/30; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

THE ZOO STORY and **THE AMERICAN CENTURY**—Two one-acters: Edward Albee's classic comedy about a man who engages a stranger on a Central Park bench in conversation, and Murphy Guyer's romantic comedy about a World War II soldier's return to his bride. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/18; $8. **The Acting Studio,** 29 East 19th Street (228-2700).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

APPLE—17 Waverly Pl., bet. Broadway and University Pl. (473-8888). Casual. Vegetarian-Vietnamese. Spcls: stuffed boneless chicken, crispy seitan with pecans, broiled boneless Vietnamese duck. Res. sug. L Mon.–Fri. 11 a.m.–4:30. Br Sat.–Sun. 11 a.m.–4:30. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–11:30, Fri.– Sat. to midnight. Pre-theater D Tue.–Fri. 6–7. Chamber music with Br Sun. noon–4. Jazz. Closed through October. **(M–E)** **AE, CB, DC, MC, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, plume de veau, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more . D Sun.–Thu. 4–11, Fri.–Sat. to midnight. **(I–M)** ***No credit cards.***

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5;30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. through Labor Day. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, TM, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

PORTFOLIO—4 W. 19th St. (691-3845). Casual. American-continental. Spcls: steamed wild mushroom pocket, sauteed salmon fillet with anise sauce, pappardella with wild mushroom cream and braised chicken breast. Res. sug. L Mon.–Fri. 11:30–5:30, Sat. noon–5:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **AE, DC, MC, TM, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and wild boar sausages with warm lemon potato salad; smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D.

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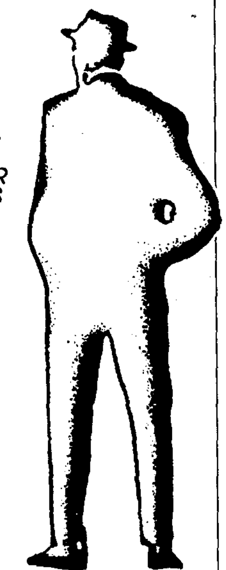

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LE TRIANON—455 Madison Ave., at 50th St. *in the New York Palace* (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)**
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., *in the Marriott East Side Hotel* (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)**
AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chiliquiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., *in the Beekman Tower.* (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)**
AE, DC, MC, TM, V.

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)**
AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)**
AE, CB, DC, MC, TM, V.

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L

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STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon with tomatillo salsa, pickled vegetables, and salmon roe; grilled lobster with stuffed squid, clams, and red chile shellfish broth; grilled rabbit loin with cilantro oil, habanero, and braised leg in a crisp tortilla. Res. sug. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 6–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E) Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res.

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RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)**
AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: pan sauteed crabcakes with a lemongrass sauce and pea shoots, herb roasted chicken with new potatoes and spinach, saffron risotto with summer vegetables. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)**
AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)**
AE, DC, MC, V.

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)**
AE, MC, V.

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)**
AE, DC, MC, V.

BRONX

ANNA'S HARBOR—565 City Island Ave. (885-1373). Casual. Italian seafood. Spcls: broiled twin lobsters, combination marinara, surf and turf. Res. sug. L and D daily 11 a.m.–11. Private parties for 350. **(M)**
AE, CB, DC, MC, V.

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)**
AE, CB, DC, MC, V

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—*44th Drive at the East River* (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)**
AE, CB, DC, MC, V.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints, through 10/31, at Gagosian, 980 Madison Ave. (744-2313), and prints from 1916–23, 10/17–11/28, at Soufer, 1015 Madison Ave. (628-3225).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

STEVEN HARVEY—Paintings of erotic subject matter that combine figurative and abstract elements; through 10/31. Schlesinger, 24 E. 73rd St. (734-3600).

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; through 11/8. Graham Modern, 1014 Madison Ave. (535-5767).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; 10/14–11/28. Marks, 1018 Madison Ave. (861-9455).

RICHARD KILLEEN—Painting and collage on aluminum with symbols drawn from the Maori culture; through 10/31. Urdang, 23 E. 74th St. (288-7004).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; through 11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

IRVING PETLIN—Recent pastels and drawings that are a reconstruction of the pre-WW2 streets of Warsaw as inspired by his childhood memories of that city and the writings of Bruno Schulz; through 10/20. Kent, 47 E. 63rd St. (980-9696).

HENRI MATISSE—Books illustrated by Matisse, including Mallarmé's *Poesies* (1932), Joyce's *Ulysses* (1935), and *Poemes de Charles D'Orleans* (1950); through 10/31. La Boetie, 9 E. 82nd St. (535-4865).

FAIRFIELD PORTER—Paintings and watercolors from 1948 to 1975, executed in Southampton, L.I. and Great Spruce Head, Maine; through 10/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

TOMMY SIMPSON—Recent furniture; through 10/31. Kaplan, 969 Madison Ave. (535-2407).

57th Street Area

DANIEL BARRETT—Recent painted sculpture; through 11/14. ACA, 41 E. 57th St. (644-8306).

ISABEL BISHOP—Nine paintings from the 1960s through the early 1980s that depict views from her Union Square studio; through 11/14. Midtown Payson, 745 Fifth Ave. (758-1900).

KATHERINE BOWLING—New paintings based on the artist's photographs of the landscape surrounding her house in upstate New York; through 11/7. Blum Helman, 20 W. 57th St. (245-2888).

JOAN BROWN—Paintings from the artist's estate executed between 1970–75; through 11/14. Frumkin/Adams, 50 W. 57th St. (757-6655).

RICHARD CROZIER—Recent landscape paintings; through 10/28. Tatistcheff, 50 W. 57th St. (664-0907).

RICHARD DEACON—New sculpture; through 11/14. Goodman, 24 W. 57th St. (977-7160).

MORRIS GRAVES—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; through 10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TSUGIO HATTORI—Lyrical abstract paintings; through 10/31. Reece, 24 W. 57th St. (333-5830).

AL HELD—New geometric paintings; through 11/7. Emmerich, 41 E. 57th St. (752-0124).

PAUL HUNTER—Recent landscape paintings; through 10/31. De Nagy, 41 W. 57th St. (421-3780).

ELLSWORTH KELLY—A suite of twenty-seven color lithographs created by the artist in Paris in 1964–65; through 10/31. Sheehan, 41 E. 57th St. (888-4220).

KATHE KOLLWITZ—Rare working drawings and proof states of prints, including loans from the United States and Europe; through 11/7. St. Etienne, 24 W. 57th St. (245-6734).

JANE LAUDI—Recent sculpture; through 11/7. Lelong, 20 W. 57th St. (315-0470).

ALFRED LESLIE—New aquatints and etchings; through 10/24. Pace Prints, 32 E. 57th St. (421-3237).

KATHERINE MANISCO—Recent botanical watercolors and drawings; through 11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

LINDA MATALON—Sculptures of dangling, bandaged forms made with gauze, wax, glue, tar, and tubing, plus related drawings; through 10/31. Yoshii, 20 W. 57th St. (265-8876).

HENRY MOORE—Sculpture, drawings, and prints from 1931 through 1986; through 10/24. Heidenberg, 50 W. 57th St. (586-3808).

CLAES OLDENBURG—New sculptures, including harps, saxophones, a clarinet, perfume bottles, neckties, and a leaf boat; through 10/17. Pace, 32 E. 57th St. (421-3292).

IZHAR PATKIN/NAM JUNE PAIK—Large-scale perforated cibachrome photographs of a ghostly wax figure of Malevich/Recent computer-generated photographs from video images. Through 11/21. Solomon, 724 Fifth Ave. (757-7777).

CAROLYN PLOCHMAN—Paintings and watercolors of dream-like landscapes and portraits; through 10/31. Kennedy, 40 W. 57th St. (541-9600).

MILTON RESNICK—Recent paintings that incorporate narrative and figurative elements and are based on Biblical and mythological subjects; through 10/17. Miller, 41 E. 57th St. (980-5454).

MICHAEL L. SCOTT—Paintings of forests inspired by the artist's travels in the American and Canadian Northwest; through 10/31. French, 24 W. 57th St. (247-2457).

SYLVIA SLEIGH—Large-scale figurative paintings executed between 1973–76; 10/16–11/14. Stiebel Modern, 32 E. 57th St. (759-5536).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; 10/15–12/5. Del Re, 41 E. 57th St. (688-1843).

JACK TWORKOV—Works on paper in oil, pastel, and pencil from 1979–82, characterized by the use of rows of strokes and geometric divisions; 10/15–11/7. Emmerich, 41 E. 57th St. (752-0124).

TOM WESSELMAN—New cut-out metal works that refer to the works of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; 10/15–11/14. Janis, 110 W. 57th St. (586-0110).

GEORGE WEXLER—Recent paintings that depict Hudson River Valley vistas and mountainous Southern California landscapes; through 10/24. Fischbach, 24 W. 57th St. (759-2345).

SoHo and TriBeCa

TERRY ADKINS—Recent sculpture in two separate series, including "Perpetual Choir," in which a group of individual works are arranged on a wall at different heights to represent tones and octaves, and "Haiti," comprising sculptures, objects, and products associated with Haiti; 10/15–11/14. LedisFlam, 584 Broadway (925-2806).

EDUARDO ARRANZ-BRAVO—Abstract paintings; through 11/4. Ergane, 469 W. Broadway (228-9600).

RICHARD BALLARD—New paintings that combine abstract passages with imagery drawn from the artist's visits to the Loire Valley, including hay bales, solitary trees, and furrowed fields; through 10/24. Rosenberg, 115 Wooster St. (431-4838).

JENNIFER BARTLETT—Recent paintings from her "Air: 24 Hours" series, each one representing an hour of a day; through 10/31. Cooper, 155 Wooster St. (674-0766).

SUSAN BEE—Abstract paintings that incorporate decals; 10/20–11/14. Lust, 61 Sullivan St. (941-9220).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

TONY BERLANT—Works in which found scrap metal—discarded TV dinner trays, cookie tins, signs, and tin cans—is nailed to a plywood backing and painted; 10/17–11/14. Louver, 130 Prince St. (925-9205).

WILLIE BIRCH/MICHAEL NYE—An installation of painted papier mache figures with literary and musical references and found objects that depicts the pathos of of daily life in urban America/Recent photographs taken in Mexico and Iraq. Through 11/7. Roger, 136 Prince St. (966-4017).

POWER BOOTHE—Recent paintings, drawings, and watercolors that contain a spiral image; through 11/21. Morrison, 59 Thompson St. (274-9059).

ROBERT BORDO—Monochromatic abstract paintings and drawings based on maps; 10/16–11/14. Alexander, 59 Wooster St. (925-4338).

DAVID BOWES—New landscape paintings that draw on French and Italian decorative painting traditions; through 10/31. Sperone Westwater, 142 Greene St. (431-3685).

FRANCESCO CLEMENTE—Recent watercolors, gouaches, and other works on paper; through 10/31. Gagosian, 136 Wooster St. (228-2828).

CHUCK CONNELLY—Recent paintings; 10/15–11/14. Lennon, Weinberg, 580 Broadway (941-0012).

WIM DELVOYE—Painted concrete mixers and shovels, tile mosaics, and maps; 10/17–11/7. Sonnabend, 420 W. Broadway (966-6160).

STEHEN ELLIS—New paintings that employ Minimalist grids, stripes and serial arrangements, and exressionist brushwork; through 11/14. Koury, 89 Greene St. (334-5155).

HEIDE FASNACHT—New sculpture; 10/16–11/14. Van Eck, 420 W. Broadway (219-0717).

CARLO FERRARIS—Recent sculptures that resemble gigantic paper cut-outs and folded paper airplanes, made with sheets of copper and bronze; through 10/31. Ala, 560 Broadway (941-1990).

SPENCER FINCH—Two site-specific projects, including studies of Dealy Plaza in Dallas created with a Renaissance perspectival device, and photographic studies of light changes in Sigmund Freud's bedroom in Vienna; through 10/24. Liguori, 93 Grand St. (334-0190).

TONY FITZPATRICK—New etchings in a series titled "The Coming of Locusts"; 10/15–11/14. Bridgewater/Lustberg, 529 Broadway (941-6355).

PETER FLETCHER—Free-standing sculptures and wall pieces with mirrored surfaces and interiors; through 11/7. Wimmer, 560 Broadway (274-0274).

FRANK GILLETTE—A multi-channel video installation; through 10/27. B4A, 510 Broadway (925-9735).

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; through 11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

APRIL GORNIK—Recent large-scale landscape paintings that use light and sense of place to envelope the viewer; 10/17–11/14. Thorp, 103 Prince St. (431-6880).

LEW GRAHAM—Paintings, drawings, and constructions of trees and branches; through 10/31. Weiss, 68 Laight St. (925-7313).

WOODY GWYN—Recent paintings and monotypes; through 10/28. Perlow, 560 Broadway (941-1220).

DUANE HANSON—New lifesize realist bronze figures, including a photographer, a college student, a housepainter, a security guard, and a cowboy; through 11/2. Helander, 415 W. Broadway (966-9797).

PETER HRISTOFF—Recent collages; through 11/7. Penine Hart, 152 Wooster St. (982-0194).

FELIX STEPHAN HUBER—Large-scale photographic montages that record the artist's day-to-day existence; through 10/31. Good, 532 Broadway (941-8066).

MARK INNERST—Recent paintings and works on paper; through 10/31. Marcus, 578 Broadway (226-3200).

ROBERT IRWIN—A site-specific installation that consists of three double-sided scrim walls positioned from the front to the back of the gallery and lit from above with colored fluorescent lights, enabling the viewer to experience light as a flat plane and a volume; through 10/24. Pace, 142 Greene St. (431-9224).

KIM JONES/CHRISTINE LIDRBACH—New works by both; through 10/30. A/C Project Room, 580 Broadway (226-7271).

REUBEN KADISH—Ink drawings from the early 1970s referred to by the artist as his "Watergate" series and monotypes from the late 1980s; through 11/21. Einstein, 591 Broadway (226-1414).

SHIRLEY KANEDA—Recent abstract paintings; 10/17–11/14. Shainman, 560 Broadway (966-3866).

NICOLAS KOZAKIS—Mixed-media paintings that represent the enigmatic experience of automobile travel; 10/14–11/4. Dannenberg, 484 Broome St. (219-0140).

DIANE KUZYNS—Shields that represent different countries, made in collaboration with other artists; through 11/7. Stendhal, 622 Broadway (505-1201).

BROOKE LARSON—New work; through 10/31. Engelhorn, 470 Broome St. (966-6882).

LIZ-N-VAL—Recent sculpture from their "Space-Time Capsules" series, including mixed-media shopping bags; through 10/31. 1st Art-Genes Museum, 7 Mercer St. (966-7744), Sat. and Sun. 3–7.

EVA LUNDSAGER—Recent abstract paintings; 10/15–11/14. Theodore, 580 Broadway (274-8260).

MARIO MARIOTTI—Drawings and mixed-media works based on the murder of Giuliano de Medici in the Florence Cathedral; through 10/24. C & A, 96 Spring St. (431-8664).

RITA MCBRIDE—Wall sculptures made with glass, plaster, bronze, and Plexiglas that address the parasitic relationship between sculpture and the space it occupies; through 11/7. Klein, 594 Broadway (431-1980).

DONALD MCLAUGHLIN—Recent abstract paintings; through 10/31. M-13, 72 Greene St. (925-3007).

REYNARD MILICI—Realist paintings; through 10/31. Meisel, 141 Prince St. (677-1340).

JOHN NIXON—Recent monochromatic paintings that use the cross form; 10/17–11/14. Wooster Gardens, 40 Wooster St. (941-6210).

ALIX PEARLSTEIN—New sculpture and mixed-media works; 10/16–11/14. Postmasters, 80 Greene St. (941-5711).

PERECOLL—Figurative bronze sculptures by a Spanish artist; through 10/28. Cast Iron, 159 Mercer St. (274-8624).

ADRIAN PIPER—Recent political works from his "Decide Who You Are" series; through 10/31. Cooper, 149 Wooster St. (674-0766).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

ED RUSCHA—Recent color lithographs in a series titled "Cameo Cuts, 1992"; through 10/21. Sylvester, 10 Leonard St. (941-0074).

JOHN SANDERS—Recent sculpture; through 10/31. Harris, 524 Broadway (941-9895).

KENNY SCHARF—New paintings and sculpture; through 10/24. Shafrazi, 130 Prince St. (274-9300).

SEAN SCHERER/KEITH BOADWEE—Geometric paintings that explore the sources of eraly 20th-century Russian avant-garde painting/Photographic reinterpretations of works by well-known artists. Through 11/7. Stux, 155 Spring St. (219-0010).

JIM SHAW—Six hundred small canvases that comprise four large portraits, one of which covers the interior walls of alog cabin built inside the gallery; through 11/7. Metro Pictures, 150 Greene St. (925-8335).

JAUNE QUICK-TO-SEE SMITH—New paintings and works on paper that celebrate the values and achievements of indigenous people and de-emphasize Columbus's "discovery" of America; through 11/4. Steinbaum, 132 Greene St. (431-4224).

JOAN SNYDER—Recent paintings that incorporate such varied media as straw, silk, iron ties, and wood; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

BUZZ SPECTOR—Narrative collages of old postcards; 10/15–11/14. Miller, 138 Spring St. (226-1220).

PATRICK STRZELEC—Five large-scale minimal sculptures; 10/15–11/14. Toll, 146 Greene St. (431-1788).

MICHELLE STUART—Works from the 1970s using earth and stones on paper that capture the passage of time as revealed by place; 10/15–11/14. Fawbush, 76 Grand St. (274-0660).

LAUREN SZOLD—A work in which a mixture of flour, eggs, salt, and water has been poured on the gallery's floor, its shape and condition dictated by gravity and the weather; 10/20–11/14. 303, 89 Greene St. (966-5605).

TODT/DIETER APPELT—Collaborative sculpture and objects titled "Smell Freedom"/Photographs from the late 1970s; 10/15–11/14. P.P.O.W., 532 Broadway (941-8642).

THOMAS TROSCH—Paintings that depict figures dressed in haute couture conversing in rooms filled with abstract paintings, with speech bubbles carrying texts culled from books meant to teach the average American businessman the essentials of the Japanese language; through 10/31. Fiction/nonfiction, 21 Mercer St. (941-8611).

RICHARD TUTTLE—Recent constructions made with commonplace materials, through 10/31, at Boone, 417 W. Broadway (431-1818); early drawings, through 10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 10–2.

LIENHARD VON MONKIEWITSCH—Concrete reliefs painted with dark pigments; 10/17–11/19. Auchincloss, 558 Broadway (966-7753).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

PHILEMONA WILLIAMSON—Recent figurative paintings; through 11/3. Kelly, 591 Broadway (226-1660).

XAWERY WOLSKI—Recent terracotta sculptures that explore the possibilities of the circle, the square, and the cross; through 10/28. Hoffman, 429 W. Broadway (966-6676).

CHRISTOPHER WOOL—New paintings; 10/17–11/14. Luhring Augustine, 130 Prince St. (219-9600).

ANDREW YOUNG/PETER WAITE—Recent paintings-/Works on paper from "The Highgate Series"; 10/15–11/14. Beitzel, 102 Prince St. (219-2863).

Other

VANESSA BELL—Works on paper from the artist's estate, including a portrait of her companion and fellow-artist, Duncan Grant, her rug design for the Omega Workshops, and studies for her illustrations for the 1933 Hogarth Press edition of *Flush: A Biography* by Virginia Woolf; through 11/7. Davis & Langdale, 231 E. 60th St. (838-0333).

ANTTI LINNOVAARA—Mixed-media paintings by a Finnish artist; through 10/31. Bace, 2 Bond St. (388-9755).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

STEFANIE NAGORKA—Recent sculpture; through 10/31. Information, 411 E. 9th St. (505-8486).

ROXIE PAINE—New sculpture and drawings; through 11/8. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

HUGO SUTER AND ROLF WINNEWISSER—Collaborative paintings, prints, and installations by two Swiss artists; through 11/7. Swiss Institute New York, 35 W. 67th St. (496-1759).

MARK WEST—A site-specific installation of concrete formed by pouring it into flexible fabrics, and a series of "drawings" made by erasing; through 10/31. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Works by Charbonnier, Edelstein, Pincemin, Rotterdam, Wallach, others; through 10/20.

FRIEDMAN—1117 Madison Ave. (794-8950). "Liberation of the Aesthetic: Russian Avant-Garde 1900 to 1930," with paintings, works on paper, and photographs by Altman, Chasnik, Lissitzky, Malevich, Popova, Rodchenko, others; through 11/7. Also on view at Houk Friedman, 1094 Madison Ave. (794-8889).

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American Neo-classical paintings, sculpture, prints, furniture, glass, porcelain, and silver; through 10/31.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Remerica! America: 1492–1992," with works by Azaceta, Birch, Colo, Escobar, Katz, Parra, Velarde, others; through 10/30.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Works by Avery, Baziotes, Goldberg, Muller, Nevelson, Thompson; through 10/31.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, and sculpture by 19th and 20th-century American artists, including Audubon, Cassatt, Dove, Sheeler, Sully, others; 10/16–11/21.

57th Street Area

ADLER—41 E. 57th St. (308-0511). "Russian Avant-Garde Graphic Art and Design, 1912–1933," with works by Goncharova, Larionov, Lissitzky, Malevich, Rodchenko, others; through 10/31.

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). Prints by Archipenko, Avery, Bonnard, Hopper, Matisse, Motherwell; through 10/31.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Jewelry by six Viennese artists; through 10/23.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "As Above, So Below," with paintings by Bueno, Celmins, Ewen, Moppett, Tirelli; 10/15–11/7.

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Evergood, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Shan, Weems, Wong, others; through 11/28.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

RYAN—24 W. 57th St. (397-0669). Works by Albers, Amenoff, Baldessari, Clemente, Ferrer, Fischl, Jacquette, Judd, Mangold, Morley, Rothenberg, Serra, Twombly, others; through 10/24.

SoHo and TriBeCa

ALAN—524 Broadway (226-5145). "Still Life Today," with works by Alonso, Crawford, Dowell, Fay, Hoeflich, Grimes, Munson, Rowe, Zlamany, others; through 11/14.

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Holzer, Johns, Long, Mullican, Ruscha, Simpson, Weiner, others; through 11/7.

ARENA—128 Wooster St. (226-1420). New works by Haub, Kretschmer, Miller, Spurrier; 10/20–11/21.

ART IN GENERAL—79 Walker St. (219-0473). "Treasures of New York: Sculpture and Installation by John Kindness"; "Adios Columbus: Works by Nine Latin Artists"; through 11/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "AIDS Forum: Merle Temkin—Window Screen Embroideries"; "Robert Farber: I Thought I Had Time—An Installation and Paintings from 'The Western Blot Series' "; "A New World Order II: Remapping Tales of Desire by Karen Atkinson"; "Ping Chong: A Facility for the Channeling and Containment of Undesirable Elements"; 10/17–11/21.

CASTELLI—578 Broadway (941-9855). Minimalist works by Flavin, Judd, Morris; through 10/24.

CUGLIANI—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GIBSON—568 Broadway (925-1192). "Natural Science," with works by Beuys, Bourgeois, Hesse, Keeley, Laramee, Newman, Oppenheim, others; through 10/31.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (226-1139). Works by twelve young British artists, including Andrews, Hirst, Hume, Pippin, Whiteread; through 10/31.

HAWKINS—448 W. Broadway (477-4699). "Ballots or Bullets: You Choose," with works by The Abortion Project, Bachman, Diamond, Faust, Minter, Rockman, Serrano, Sheehan, Staehle, Tiravanija, Tisdale, others; 10/15–11/27.

HEARN—39 Wooster St. (941-7055). Works by Heilmann, Pierson, Stockholder; through 10/24.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

KUNSTHALL—129 Greene St. (598-4617). Works by Croak, Flavin, Jori, Lewitt; through 10/31.

NOSEI—100 Prince St. (431-9253). "Who's Afraid of Duchamp, Minimalism, and Passport Photography?" with works by Beckman, Etkin, Howey, Lasker, Lemieux, Moylan, Taaffe, others; through 10/31.

PEARL—420 W. Broadway (966-5506). Geometric abstract works by emerging and mid-career artists, including Allain, Helfant, Lang, Ortins, Rousselot, Row, Spence, Tsujimura, Westfall; through 10/31.

PRETTO—103 Sullivan St. (431-3041). Works by Allain, Andre, Gallace, Lea, Lewitt, Obering, Smith, others; through 10/31.

SHAPOLSKY—99 Spring St. (334-9755). Paintings from the 1950s and 1960s by Briggs, sculpture from the 1960s to the present by Lassaw, works on paper from the 1970s to the present by Calcagno; through 10/31.

65 THOMPSON STREET—65 Thompson St. (219-2219). "Angels and Franciscans," with models, drawings, and photographs by eleven Los Angeles and San Francisco-based architects who have been influenced by Frank Gehry; through 11/7.

STARK—594 Broadway (925-4484). "Pushing Painting," with works by Baroff, Dickerson, Estenger, Haub, Hyde, Maltz, Tiemann; through 10/31.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '92," with drawings by Allweis, Asher, Curtis, Jackson, Kwon, McCabe, Patterson, Philippe, Steck, Strode; through 10/24.

Other

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.-Sat. 1–5. Paintings, sculpture, and installations by 16 members of the faculty of Visual Arts, School of the Arts, Columbia University, including Chow, Consagra, Diamond, Joelson, Kaish, Pfaff, Rand, Sisto, others; through 10/31.

GLASS—315 Central Park West (787-4704), Wed.-Sat. 1–6. Works by Andrews, Gross, Hecht, Marshall, Soyer, Weber, others; through 11/21.

HUNTER COLLEGE GALLERY—450 W. 41st St. (772-4991), Tue.-Sat. 1–6. "The Auto-Erotic Object," with works by Anker, Blake, Connor, Fleury, Grossman, McCarthy, Scher, others; through 11/13.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.-Sat. 9 a.m.-7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

WHITE COLUMNS—154 Christopher St. (924-4212). "Vibology," with paintings by Friedman, Gray, Greenbaum, Lang, Salzman, Siena, Viti; "White Room Program," with works by Holub, Miller, Seidler; through 11/1.

YWCA—610 Lexington Ave. (755-4500). "They Came by Boat: A Celebration of Discovery," with works by Aguirre, Brody, Herr, Olsen, Lucchesi, Steele, Waroshina, others; through 10/24.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.-Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

GEOFFREY BIDDLE—Photographs of the residents of Alphabet City, the Puerto Rican neighborhood of New York's Lower East Side; through 10/24. Klarfeld Perry, 472 Broome St. (941-0303).

JOHN BLAKEMORE—Silverprint studies of found objects and raw materials from the photographer's own garden; 10/15–11/14. Miller, 138 Spring St. (226-1220).

HARRY CALLAHAN/AARON SISKIND—Photographs taken on the streets of Chicago in 1950/Photographs of Chicago children diving into Lake Michigan. Through 10/24. Pace MacGill, 32 E. 57th St. (759-7999).

NANCY CRAMPTON—Photographs of artists and writers from 1972–1992; through 10/31. La Maison Francaise of New York University, 16 Washington Mews (998-8750).

LYNN DAVIS—Recent photographs of geysers in Yellowstone National Park, pinnacles and gorges in Australia, and Niagara Falls in New York; through 10/31. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

ROBERT DAWSON/DAVID MAISEL—Black-and-white photographs that document the problems of drought in western states/Aerial photographs of copper strip mines, abandoned tailings ponds, and cyanide leaching fields. Through 10/24. Opsis Foundation, 561 Broadway (966-8881), Sat. 11–5.

INGRID DINTER—Still-life photographs; 10/14–11/7. Stubbs Book & Prints, 153 E. 70th St. (772-3120).

MITCH EPSTEIN—Photographs of Vietnam taken during the spring of 1992; 10/17–11/7. Tenri, 575 Broadway (925-8500).

GAGOSIAN—980 Madison Ave. (744-2313). Photographs of the moon's surface from the Surveyor Missions, 1966–68; through 10/31.

ANDREW GARN—Color display transparencies of New York's Chinatown mounted in lacquer boxes; through 10/30. Harris, 383 W. Broadway (431-3600).

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. Through 10/31: "Camera as Weapon: Worker Photography Between the Wars."

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.-Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.-Sun. 11–6. $3.50; students

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WILLIAM KLEIN—A retrospective, beginning with his early black-and-white photographs of New York streets taken between 1954–55 and ending with his most recent works in color; through 10/24. Greenberg, 120 Wooster St. (334-0010).

SUZANNE LAFONT—Recent photographs; 10/20–11/21. Goodman, 24 W. 57th St. (977-7160).

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). Manipulated photographs by Bernstein, Enfield, Neaman, Rosen, Ross; through 11/14.

RALPH EUGENE MEATYARD—Black-and-white photographs from the 1950s and 1960s of his family and friends posed with strange props and masks in their suburban backyards; through 10/24. 292, 120 Wooster St. (431-0292).

SARAH MOON—New photographs; through 10/24. Staley-Wise, 560 Broadway (966-6223).

MARIO CRAVO NETO—Photographs of Brazilians by a Brazilian photographer; through 10/24. Witkin, 415 W. Broadway (925-5510).

NIKON HOUSE—620 Fifth Ave. (353-3110). Selected works from The Advertising Photographers of America Second Annual Advertising Photography Awards; through 10/31.

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinky, 575 Broadway (226-5440).

EUGENE RICHARDS—Twenty years of photographs by this photojournalist who studied with Minor White and has worked as a freelance editorial photographer for *Life*, *Newsweek*, and other publications; through 10/23. Camera Club of New York, 853 Broadway (260-7077), Tue.–Sat. 1–5.

EDDIE ROLLINS—Recent photographic collages that incorporate abstract, historical, and spiritual symbols from various cultures; through 10/25. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-855-7882). Outdoor portraits taken with a large-format camera by Dawoud Bey and photographs by children from the Amboy Neighborhood Center; through 12/19.

CHARLES SCHENCK—Photographs of hands from the early 1900s that were used by illustrators as studies for commercial drawings; through 10/24. Danziger, 415 W. Broadway (226-0056).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

SANDY SKOGLUND—New color photographs with accompanying installations and animated figures; through 10/31. Borden, 560 Broadway (431-0166).

SKREBNESKI—New photographs of anatomical forms; through 10/24. Cowles, 420 W. Broadway (925-3500).

STELLWEG—87 E. Houston St. (431-5556). "Enfocando Mexico," with vintage photographs by Brady, Bresson, G. Kahlo, Kertesz, Mendieta, Modotti, Siskind, Strand, Suter, Weston, others; through 10/30.

KARL STRUSS—Vintage photographs; through 10/31. Drake, 50 W. 57th St. (582-5930).

PHILIP TRAGER—Photographs of contemporary dancers; 10/17–11/14. Saul, 155 Spring St. (431-0747).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 10/30: "Raiders of the Fine Arts: Summer 1992." Through 1/3/93: "Meg Webster: Grand Lobby Installation."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12, $1; free Wed. Permanent exhibits with art, photographs, documents, and memorabilia on the history of Brooklyn and its people.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4:45, Sat. 12–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election." Through 11/20: "To Please Every Taste: 18th-Century Prints from the Henry Francis DuPont Winterthur Museum."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 12/15: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater."

HECKSCHER MUSEUM—2 Prime Ave., Huntington, N.Y. (516-351-3250). Tue.–Fri. 10 a.m.–5, Sat. and Sun. 1–5. Suggested donation $2, children $1. "The Edge of Childhood," with works by Evans, Jenkins, Lederman, Rupp, Simmons, Schorr, others; through 11/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. 20th-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30: "Meddling With Peddling: The Pushcart Wars." Through 11/30: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 10/25: "Modern Design: 1890–1990." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." 10/20–1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance." Through 11/1: "The Columbus Letter."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545), Mon.–Sat. 9 a.m.–10 p.m., Sun. 9 a.m.–9 p.m., and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont." 10/15–2/16/93: "The Artist and the Book in 20th-Century Italy."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. 10/20–1/3/93: "The NAMES Project AIDS Menorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 11/8: "A Museum Looks at Itself: Mapping Past and Present."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/15 at 10 a.m.: "Old Master Paintings." On view from 10/10. 10/17 at 10 a.m. and 2: "Important English Furniture and Objects of Art, Including the Estate of Marietta Tree." On view from 10/10.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 10/17 at 10 a.m. and 2: "Sports Memorabilia." On view from 10/10. 10/20 at 10 a.m. and 2: "Antique & Fine Jewelry." On view from 10/17.

DOYLE—175 E. 87th St. (427-2730). 10/14 at 10 a.m.: "Fine English & Continental Furniture, Decorations & Paintings." On view from 10/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/14 at 10:15 a.m. and 2: "Old Master Paintings." On view from 10/8. 10/15 at 10:15 a.m. and 2: "Photographs." On view from 10/10. 10/19 and 10/20 at 10:15 a.m. and 2: "Magnificent Jewelry." On view from 10/14.

SWANN—104 E. 25th St. (254-4710). 10/14 at 10:30 a.m. and 2:30: "Photographs and Photographic Literature." On view from 10/10.

TEPPER—110 E. 25th St. (677-5300). 10/15 at 3: "20th-Century American and European Art." On view from 10/9.

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 14

JAZZ AT LINCOLN CENTER—With the Lincoln Center Jazz Orchestra. Works by Duke Ellington. Avery Fisher Hall at 8. $25–$35.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conducting. With soprano Kathleen Battle, mezzo-soprano Frederica von Stade, others. Works by Mendelssohn, more. Carnegie Hall at 8. $16.50–$52.

CABARET COMES TO CARNEGIE—With David Staller, vocalist. Works by Coward and Porter. Weill Recital Hall at 8. $20.

FRANK SINATRA AND SHIRLEY MACLAINE—Radio City Music Hall at 8. $35–$75.

WASHINGTON SQUARE CONTEMPORARY ENSEMBLE—With guest pianist Robert Taub. Works by Brahms, Babbitt, Beethoven. Merkin Concert Hall at 8. $12.

BOB KINDRED, saxophonist. With bassist Red Mitchell, others. Works by Ellington saxophonists Ben Webster and Johnny Hodges. Symphony Space at 8. $10.

GRAHAM PARKER—Town Hall at 8. $22.50.

BLACK SABBATH—Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $25.50–$32.50.

SONIC BOOM NEW-MUSIC SERIES—The series opens with the New York New Music Ensemble, Robert Black conducting. World premieres of works by Joan Tower, Edmund Campion, Charles Wuorinen, William Brooks. Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

THEY MIGHT BE GIANTS—With Syd Straw. Variety Arts Theatre, Third Ave. between 13th and 14th St. (239-6200), at 7. $22.

THE INNER EAR SERIES—David Krakauer, David Licht, Karen Heifetz perform music and dance ranging from klezmer to mambo variations. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

Thursday, October 15

NEW YORK PHILHARMONIC, Michael Morgan conducting. Works by Hagen, Brahms, others. Avery Fisher Hall at 8. $10–$50.

CONCORDIA, Marin Alsop conducting. Works by Gershwin. Alice Tully Hall at 8. $25–$30.

BOSTON SYMPHONY ORCHESTRA—Same as 10/14.

JAYMIE MEYER—Cabaret music. Weill Recital Hall at 8. $15.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/14.

ANTHONY BRAXTON, ALVIN LUCIER, AND JON BARLOW—An evening of traditional South Indian music, contemporary American music, and improvisational cross-cultural works. Merkin Concert Hall at 8. $10.

TALLER ZIRYAB, troubadours from Seville. Popular music during the reign of Ferdinand and Isabella. Metropolitan Museum of Art at 8. $15.

LYLE LOVETT—Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $25–$35.

SCREAMING TREES—The Marquee, 547 W. 21st St. (307-7171), at 9. $12.

COMPOSERS CONFERENCE—Selected works by conference fellows. Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

THEY MIGHT BE GIANTS—See 10/14. Today with David Thomas.

MUSIC AT THE ALTERNATIVE MUSEUM—Trombonist Papo Vazquez and his band mix Afro-Caribbean rhythms with jazz. Broadway between Houston and Prince St. (966-4444) at 8. $8.

FRITZ HAUSER, Swiss drummer, and **URS LEIMGRUBER,** saxophonist. Roulette, 228 W. Broadway (219-8242), at 9. $7.

PLAYERS-NIGHTS SERIES—With Black Rock Coalition Orchestra. Hip-hop. The Kitchen, 19th St. between Tenth and Eleventh Ave. (255-5793), at 8:30. $15.

BARGEMUSIC—With violinist Nai-Yuan Hu, pianist Anne-Marie McDermott, cellist Warren Lash. Works by Ravel, Liszt, Schumann. Fulton Ferry Landing at 7:30. $15.

ROBERT MIRABAL, Taos Pueblo performer, and **PURA FE,** New York vocal ensemble. Original music for voice, flutes and percussion. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. $20.

Friday, October 16

NEW YORK PHILHARMONIC—See 10/15. Today at 2.

LINCOLN CENTER CHAMBER MUSIC SOCIETY—With artistic director David Shifrin, pianist John Browning, others. Works by Mozart, Saint-Saens, Ravel, Schubert. Alice Tully Hall at 8. $15–$25.

CAMERATA BERN, Swiss chamber ensemble. Works by Bach, others. With guest oboist Heinz Holliger. Carnegie Hall at 8. $9–$35.

ALBERT FULLER AND THE HELICON ENSEMBLE—Works by Rameau, Telemann, J.C. Bach, Haydn. Weill Recital Hall at 8. $17.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/14.

TRIBUTE TO BOB DYLAN—Columbia Records honors Dylan's 30th anniversary with the label, with performances by the artist himself, plus Eric Clapton, George Harrison, Sinead O'Connor, others. Madison Square Garden at 8. Sold out.

LYLE LOVETT—See 10/15.

THEY MIGHT BE GIANTS—See 10/14. Today with Boss Hog.

ELIZABETH HODES, vocalist. Last performance of "Songs of Three Legends: Lenya, Dietrich, Piaf." Wings Theater, 154 Christopher St. (627-2960), at 11:30 p.m. $8.

VIRGIL MOOREFIELD, drummer. Roulette, 228 W. Broadway (219-8242), at 9. $7.

PLAYERS-NIGHTS SERIES—See 10/15.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Mark Ettinger conducting. With violist Hsin-Yun Huang. Works by Beethoven, Bartok, Dvorak. Trinity School Auditorium, 101 W. 91st St., at 8. $10.

ROBERT MIRABEL AND PURA FE—See 10/15.

Saturday, October 17

NEW YORK PHILHARMONIC—See 10/15.

LA FOLLIA'S 100TH ANNIVERSARY CONCERT—Alice Tully Hall at 8. $75–$200.

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conducting. With mezzo-soprano Cecilia Bartoli. Works by Rossini, Rachmaninoff, more. Carnegie Hall at 8. $12–$50.

HELEN KIM, violinist. Weill Recital Hall at 5:30. $13.50.

VOCAL TRIO CONCERT—With soprano Amor McGuinness, tenors Rolando Aquino and Dongo Soliva. Weill Recital Hall at 8:30. $20.

THE ATLANTIC SINFONIETTA, Edvard Tchivzhel conducting. With soprano Phyllis Bryn-Julson. World premiere of works by Margaret Ramsey Meachem and Laurence Wallach; also works by Stravinsky and Martinu. Merkin Concert Hall at 8. $12.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/14.

SHURA CHERKASSKY, pianist. Works by Beethoven, Liszt, Chopin, Schumann, Rachmaninoff. 92nd St. Y's Tisch Center for the Arts at 8. $25.

BEAUX ARTS TRIO—With pianist Menahem Pressler, violinist Ida Kavafian, cellist Peter Wiley, and guest violist Lawrence Dutton. Works by Rochberg, Faure, Brahms. Metropolitan Museum of Art at 8. $25.

PAULY SHORE—The Ritz, 254 W. 54th St. (541-8900), at 9. $12.50–$16.50.

THEY MIGHT BE GIANTS—See 10/14. Today with Brian Dewan.

MARK DRESSER—New music and jazz. Roulette, 228 W. Broadway (219-8242), at 9. $7.

PLAYERS NIGHTS SERIES—See 10/15.

THE RIPPINGTONS—With Dave Koz. Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $25–$31.50.

THE RADIATORS—Roseland, 239 W. 52nd St. (249-8870), at 8. $18.50–$20.

ROBERT MIRABAL AND PURA FE—See 10/15.

Sunday, October 18

LINCOLN CENTER'S CHAMBER MUSIC SOCIETY—See 10/16. Today at 5.

MICHAEL MCGIFFORD, tenor. Alice Tully Hall at 7:30. $20–$55.

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conducting. With violinist Shlomo Mintz. Works by Mozart, more. Carnegie Hall at 3. $12–$50.

MICHAEL THOMOPOULOS, pianist. Weill Recital Hall at 2. $15–$20.

CHRISTINA KISS, pianist. Weill Recital Hall at 5:30. $14–$20.

FRANK SINATRA AND SHIRLEY MACLAINE—See 10/14. Today at 3 and 8.

SI YO MUSIC SOCIETY—With violinists Ma Si-Hon and Naomi Katz, violist Philipp Naegele, cellist Jerry Grossman, pianist Tung Kwong-Kwong. Works by Mozart, Janacek, Franck. Merkin Concert Hall at 2. $15.

FLORENCE GOULD HALL CHAMBER PLAYERS—Works by Leclair, Honegger, Offenbach, Martinu, Stravinsky, d'Indy. 55 E. 59th St. (355-6160) at 3. $15.

THEY MIGHT BE GIANTS—See 10/14. Today with Eugene Chadbourne.

JAZZ AT SAINT PETER'S—With Abdullah Felipe Hall. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7.

ENSEMBLE REBEL—Works by Mancini, Rebel, Telemann, Vivaldi, others. The "Music Before 1800" series begins with the New York debut of recorder player Matthias Maute. Corpus Christi Church, 121st St. between Broadway and Amsterdam Ave. (666-0675), at 4. $15.

NEW YORK VIOLA SOCIETY—With pianist Norman Carey and violist Rosemary Glyde. Works by Hindemith, Follari, Paganini, Serly. Mannes College of Music, 150 W. 85th St. (580-0210), at 1:30. $20.

BARGEMUSIC—See 10/15. Today at 4. $18.

Monday, October 19

MANHATTAN STRING QUARTET—Works by Shostakovich. Walter Reade Theater, 65th St. and Broadway (721-6500), at 7:30. $18.

HAMMANN/CALHOUN DUO—Works by Martinu, Villa-Lobos, Kodaly on violinist and cello. New School Auditorium, 66 W. 12th St., at 8. $4.

NOONDAY CONCERTS—With Heiner Graßt, organist. Works by Bach, Mendelssohn, Petrali, Lefebure-Wely. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Tuesday, October 20

NEW YORK PHILHARMONIC—See 10/15. Today at 7:30.

ORCHESTRA DA CAMERA, Agostino Orizio conducting. With soprano Cecilia Gasdia, flutist Emmanuel Pahud, violinist Marco Rizzi, cellist Giovanni Sollima. Works by Rossini. Alice Tully Hall at 8. $25–$35.

FRANKFURT RADIO SYMPHONY ORCHESTRA, Dmitri Kitaenko conducting. With violinist Cho-Liang Lin. Works by Webern, Brahms, Prokofiev. Carnegie Hall at 8. $13–$60.

ELISABETH SMIRNOVA, pianist. Works by Schubert, Prokofieff, Rachmaninoff. Weill Recital Hall at 8. $10.

N'DEA DAVENPORT—The Marquee, 547 W. 21st St. (307-7171), at 9. $16.50, $18 (show day).

THEY MIGHT BE GIANTS—Same as 10/14. Today with the A-Bones.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 10/15 at 8: J. Strauss's *Die Fledermaus,* Gibson conducting; soloists include Lawrence, Wasson, Brubaker, Orth, Mattsey, McKee, Groenendaal, Billings. 10/16 at 8: Romberg's *The Desert Song,* Nance conducting; McBride, White, Graff, Hickey, Gottschall, McKinley, Tate, Groenendaal. 10/17 at 1:30: Bizet's *Carmen* (in French with supertitles), Ajmone-Marsan conducting; Redmon, Riel, Barasorda, Dworchak. 10/17 at 8: Mozart's *The Magic Flute,* Bergeson conducting; Burton, Rosales, Drews, Mattsey, West, Cokorinos. 10/18 at 1:30: Blitzstein's *Regina,* Hunter conducting; Munro, S. Woods, Futral, D. Woods, Lehr, Wentzel, Baker, Daniecki. 10/20 at 8: Blitzstein's *Regina;* same as 10/18.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. 10/14 at 8: Verdi's *Falstaff,* Levine conducting; soloists include Freni, Murphy, Horne, Bunnell, Plishka, Olsen, Pola, De Palma, Laciura, Berberian. 10/15 at 8: Verdi's *Un Ballo in Maschera,* Fiore conducting; Millo, Murphy, Schemtchuk, Leech, Pons, Croft, Cook, Wells, Anthony, Fitch, Gelinas, Costa, Fritz. 10/16 at 8: Glass's *The Voyage,*

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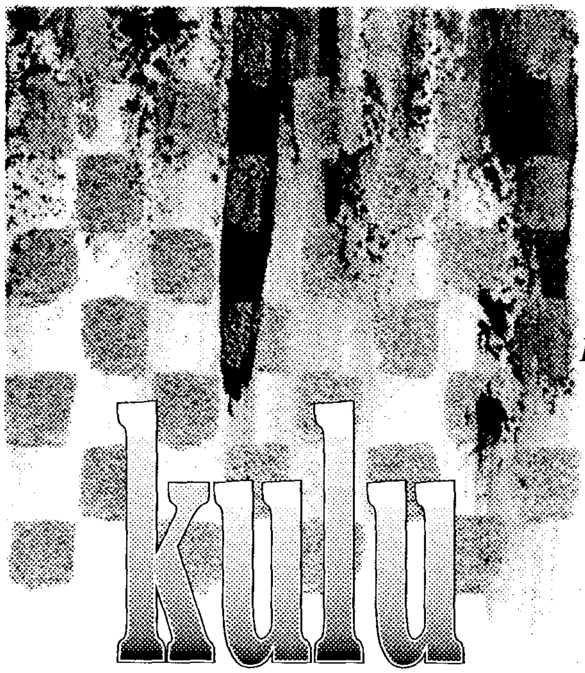

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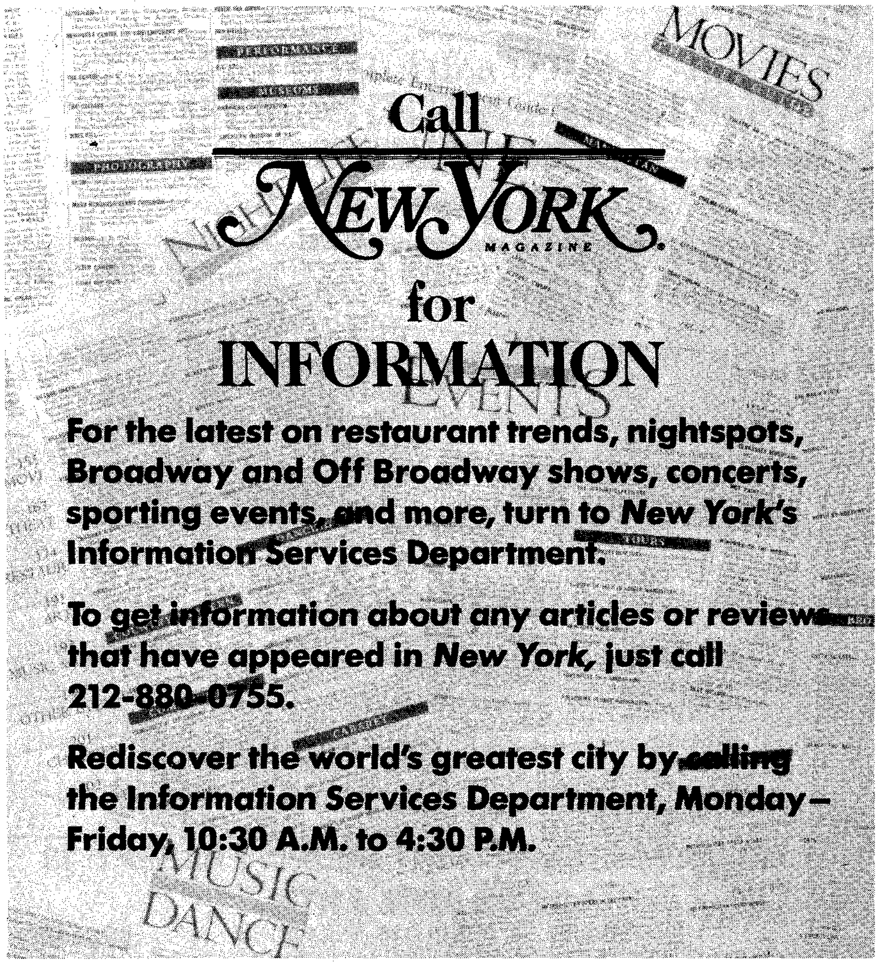

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Ferden conducting; Schuman, Troyanos, Perry, Noble, Erickson, Shaulis, Robbins, Opalach. 10/17 at 1:30: Puccini's *Madama Butterfly*, Rudel conducting; Watanabe, White, Sylvester, Pons, Hoffman, Laciura, Schroeder, Courtney, Vernon, Crouthamel. 10/17 at 8: Verdi's *Falstaff;* same as 10/14. 10/19 at 8: Puccini's *Tosca,* Badea conducting; Dimitrova, Pavarotti, Fondary, Loup, Wells, Anthony, Short, Aceto (debut). 10/20 at 8: Verdi's *Falstaff;* same as 10/14, except Bonney for Murphy and Fitch for De Palma.

Other

ST. PETERSBURG OPERA—New York University Theater, 35 W. 4th St. (998-4948). 10/14 at 8: Russian opera scenes in concert. $10.

GILBERT & SULLIVAN SOCIETY—CAMI Hall, 165 W. 57th St. 10/19 at 8: With members of the Village Light Opera Group. Preview of *The Gondoliers*. Free.

99% ART FREE—Don't Tell Mama, 343 W. 46th St. (757-0788). 10/21 at 8: Operatic satire of current events and famous people. $10 cover; 2 drink minimum.

DANCE

Bill T. Jones/Arnie Zane & Co.

THE JOYCE THEATER—Through 10/25. Tickets: $25. 10/14–10/16 at 8; 10/17 at 2 and 8; 10/18 at 2; 10/20 at 7:30: Modern dance.

Martha Graham Dance Company

CITY CENTER—Through 10/18. Tickets: $15–$40; 10/14–10/16 at 8; 10/17 at 2 and 8; 10/18 at 2 and 7:30: Revival-premieres of Graham's modern-dance pieces.

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 10/15–10/17 at 8; 10/18 at 3: Joy Kellman in *Somewhere Between Always and Never;* $12. 10/19 at 8: Andy Warshaw in *Take Off Your Head;* $10.

RITHAM DEVI—270 W. 89th St. (988-7697). 10/17 at 7: Classical dance from India. $7.

BEYOND DANCE, INC!—St. Mark's Church, Second Ave. and 10th St. (674-8194). 10/15–10/18 at 8: *Succulent Supper, Vanity Fair,* more. $10.

MARY SEIDMAN AND DANCERS—Dia Center for the Arts, 155 Mercer St. (629-3107). 10/15-10/16 at 8:30: Modern dance.

CHINESE FOLK DANCE COMPANY—Triplex Performing Arts Center. 199 Chambers St. (346-8510). 10/17 at 7: Dances range from refined Imperial Court traditions to boisterous countryside styles. $12.

THE LIVING THEATRE—272 E. 3rd St. (979-0601). 10/15–10/17 at 8: New choreographers and dancers present *The House of Johnson*. $10.

ETHOS—Merce Cunningham Studio, 55 Bethune St. (718-596-0791). 10/16 at 9; 10/17 at 8: New works by Tyrone Aikin. $12.

ELISA KING & DANCERS—St. Clement's Church, 46th St. between Ninth and Tenth Ave. (924-0077). 10/14–10/17 at 8: Highlights include an untitled work staged to a score by Scott Killian and lyrics by James Murphy. $15.

MOVEMENT RESEARCH—Judson Church, 55 Washington Square South (477-6854). 10/19 at 8: Marlies Yearby, Felice Wolfzahn. Free (reserve).

BALLET CHICAGO—Brooklyn College's Walt Whitman Hall, west of Flatbush and Nostrand Ave. junction, Brooklyn (718-951-4500). 10/17 at 8; 10/18 at 2: New York premiere of David Parson's *A Hairy Night on Bald Mountain,* others. $19–$24.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 10/18 at 4: Quentin Crisp's *Sunday Afternoon Tea*. 10/15–10/18 at 9: Linda Austin in *Where Fish Drown* and *Widdershins*. $8.

LA MAMA—74A E. 4th St. (475-7710). 10/15–10/18 at 7:30: Poppo and the Gogo Boys in *Transearth*. $15.

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—The Tenth Annual Crafts on Columbus Fair is 10/17–18, 10 a.m.–5:30. Columbus Ave. bet. 77th and 81st Sts. Free (866-2239). . . .**Harvest Festival and Craft Fair** is 10/17–18, 10 a.m.–5 at the New York Botanical Garden. $3 (220-8700). . . .Symphony Space hosts the **Second Annual Broadway Fall Festival** on 10/17, 11 a.m.–6. 86th to 96th Sts. Free (764-6330). . . .**Autumn Jubilee** is 10/18, 11 a.m.–6. Second Ave., from 14th to 34th Sts. Free (228-8262). . . .**Asian Indian Deepavali Festival** is 10/18. South Street Seaport. Free (669-9400). . . .**Upper Broadway Autumn Festival** is 10/18, 11 a.m.–6. 110th to 116th Sts. Free (764-6330).

PERFORMANCES—Anne Ludlum's *Kate and Isabel*, winner of the 1992 Metawhateverphor Theatre Playwrighting Contest, is 10/15-31 at the St. Marks Studio Theatre. $10 (387-8153). . . .The Kitchen presents **Players Nights,** three evenings of Hip Hop on 10/15-17 at 8:30. $15 (255-5793). . . .*The World of Ruth Draper,* starring **Patricia Norcia** is 10/18–19 at 8:30. Carnegie Hall. $24 (769-4217). . . .**International Martial Arts Exhibition** at Pace Downtown Theater is 10/17 at 2. Call for details (346-1715). . . .**The American Indian Dance Theatre** will perform at the Lehman Center for the Performing Arts on 10/17 at 8. $20-$25 (960-8833). . . .**Frances Sternhagen** will appear in Stanley Eugene Tannen's Free Theatre Project on 10/16 at 1. Free (874-5935). . . .The string quartet, **Halcyon** performs on 10/15 at 6. At the Old Merchant's House. Reserve; $10 (777-1089). . . .The New York Shakespeare Festival presents two late-night performance series: **Public Fringe,** new works by comedians, performance artists and cabaret acts, every Thursday and Friday at 10:30 and **No Shame,** lounge acts, skits and music, every Saturday at 10:30. Joseph Papp Public Theater. Call for details. (598-7150).

BENEFITS—*Berthe Morisot: First Lady of Impression,* a lecture by **Rosamond Bernier** is 10/14 at 8. Proceeds to the Concerts and Lectures Department of the Metropolitan Museum of Art. $125 (570-3949). . . .**The Juvenile Diabetes Foundation** hosts its Fourth Annual Masked Ball on 10/15 at 7:30. $150 (689-2860). . . .**Tanqueray's Rock-n-Roll Trivia Bus Tour** is 10/16–18. Proceeds to T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. $10 (307-7171). . . .**ASPCA Dog Walk '92** is 10/18 at 10 a.m. At Central Park's Rumsey Playfield. $15 (876-7708). . . .**Making Strides Against Cancer,** a benefit walk for the American Cancer Society, will be held in 30 different locations in the Metropolitan area on 10/18. Call for location nearest you and times (800-ACS-2345). . . .**Theatreworks/USA** to hold its ninth annual Gala at the Supper Club on 10/19 at 6:30. $250-$5000 (677-5959). . . .**Lenox Hill Hospital's Annual Autumn Ball** is 10/19 at 6:30. At the Waldorf Astoria. $500-$1000 (439-2544). . . .**Riding on the Moon and Dancing with the Stars,** a night of dancing, dinner and jazz featuring Wynton Marsalis and the Lincoln Center Jazz Orchestra is 10/19 at 7. Proceeds to fund Lincoln Center's special programs. Call for details (875-5441).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Project presents readings by **Ted Greenwald** and **Lorenzo Thomas** on 10/14 at 8 and **Marcella Harb** and **Brenden Devallance** on 10/19 at 8. At St. Mark's Church. $5 (674-0910). . . .**The New York Public Library** hosts a lecture by **Diane Ackerman** on 10/14 at 6. Celeste Bartos Forum, Fifth Ave. and 42nd St. branch. $6 (930-0571). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents **Ken Kesey** and **Robert Stone** on 10/14 at 8. Call for info. (996-1100). . . .**The Academy of American Poets** presents readings by **Lynn Emanuel** and **William Matthews** on 10/14 at 6 and **Linda Pastan** and **Nancy Willard** on 10/20 at 7. $5 (274-0343). . . .**Rizzoli Bookstore** presents a reading by **Darcey Steinke** and **Debra Jo Immergut** on 10/14 at 6:30 and **Jamake Highwater** 10/15 at 6:30. Free (674-1616). . . .**Poets House** presents *Julio Marzán on William Carlos Williams* on 10/15 at 7. $3 (431-7920). . . .**The Center for Communication** presents *Sam Donaldson: on His Own* on 10/16 at 12:30. $5 (836-3050). . . .**La Mama La Galleria** presents works by **Naomi Feigelson Chase, Marilyn Zuckerman,** and **Gene Flanaghan** on 10/16 at 8. Contributions accepted (505-2476). . . .**PEN American Center** presents **Visions of the City in Fiction,** a panel discussion with **Doris Jean Austin, Jonathan Franzen, Maureen Howard,** and **Richard Price** on 10/19 at 7:30. Tishman Auditorium. Free (334-1660). . . .**Dan Stern** and **Jonathan Dee** will read at **Limbo** on 10/20 at 7. Free (477-5271). . . .**Robert Stone** will read at Columbia University's **Miller Theater** on 10/20 at 8. $8 (854-7799). . . .**The Nuyorican Poets Cafe** presents *A Contemporary Tale of Harriet Tubman: A Black Woman's Journey,* written and performed by **Pamela Sneed,** 10/15–17; **Michele Karlsberg's** *Outspoken Event* with **Ruthann Robson** and **Bo Houston** on 10/14; **Slams** are 10/14 and 10/16. Call for details (505-8183).

TOURS

HARLEM—10/18 at noon, a tour through historical Manhattan with Joyce Gold. Meet at City College, 138th St. & Convent Ave. $12 (242-5762).

GOTHAM GHOSTMOBILE—10/16, 23, 30 at 7; 10/11, 18, 25 at 3; 10/31 at 2 and 6:30: See Manhattan at its most morbid from Harlem to the Battery. A four-hour mini-bus tour with stops at grisly murder sites, cemeteries, and other spooky spots. $20; reserve (388-2286).

ROOSEVELT ISLAND: PLANNING IN THE 20TH CENTURY—10/18 from 1 to 4, visit this verdent town built in the 1970s, while learning about the garden suburb tradition of New York. $15 tram not included; reserve. (415-5420).

BROOKLYN'S HISTORY MUSEUM—The Birds of Green-Wood Cemetery. 10/17 at 10 a.m., catch a glimpse of the winged residents of the cemetery before they head south for the winter. Meet at the main gate on Fifth Ave. and 25th St. in Brooklyn. $8 adults; $3 children; reserve (718-624-0890).

DISCOVERY ART TOURS—10/17, 24 at noon: **SoHo Vision.** Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $20 adults; $12 students and seniors; reserve (516-621-3786).

MUNICIPAL ART SOCIETY—10/17 from 4 to 7, **Brooklyn Bridge Celebration.** A walk through Brooklyn Heights and then across the Brooklyn Bridge at sunset, with an optional gathering at the Bridge Cafe afterwards. $14; reserve. Call for reservations and weekday tour schedule (439-1049).

BIG ONION WALKING TOURS—10/17 at 9:15 a.m., **Ellis Island**. $15 adults; students and seniors $12. . . .10/17 at 1, **Irish New York**. . . .10/18 at 2:30, **Jewish East Side**. $9 adults, $7 students and seniors; reserve (439-1090).

GREEN-WOOD CEMETERY TOURS—Historian John J. Cashman leads "Famous American Grave Sites." 10/18 at 1, meet inside the main entrance at Fifth Ave. and 25th St., Brooklyn. $5 (718-469-5277).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/18 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .10/18 at 2: **La Dolce Via.** An Italian heritage tour, including Mulberry Bend, Caffe Roma, and Stabile Bank. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/15 from 4 to 7:30, **Fashions Off Fifth**. $30. . . .10/18 from 1 to 4, **Murray Hill Elegance**. $18. . . .10/18 from 11 a.m. to 3, **What's Happening on Houston St.?** $15.

URBAN EXPLORATIONS—10/17 from 1 to 4, **Galleries of Tribeca.** $12. . . .10/18 from 1 to 4, **Central Park from 59th St. to 72nd St**. $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 10/17 at 2: **Magnificent Morningside Heights;** meet at Metro Cinema on Broadway and 99th St. . . .10/17, 24 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .10/17 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .10/17, 24 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/18, 24 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .10/18, 24 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .10/24, 31 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .10/25 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .10/17, 24 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .10/17 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle. . . .10/18, 25 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, The Park & the City. Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

CENTRAL PARK—10/17 at 10 a.m., **North End Woodlands.** Meet at the Conservancy Garden to discover the woodlands of the upper park. $10; register (360-2766).

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/25 at 1 vs. Seattle. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 10/26 at 9 vs. Buffalo.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 10/14 at 7:30 vs. New Jersey. 10/18 at 7:30 vs. NY Islanders. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 10/17 at 7:35 vs. Rangers. 10/20 at 7:35 vs. Philadelphia. 10/24 at 7:35 vs. Hartford. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. 10/12 at 7:35 vs. Washington. 10/17 at 7:35 vs. Philadelphia. 10/20 at 7:35 vs. Hartford.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People. Dino Anagnost, conductor. Come in costume and conjure up ghosts and ghoblins with music; for ages 6–12. 10/17 at 11 a.m. and 1; $30. . .**Maestro Club Luncheons.** Meet the conductor and guest artists at lunch after the 11 a.m. concert. $60. Avery Fisher Hall, Lincoln Center, 65th St. and Broadway (704-2100). Reserve.

THE ALICE-IN-WONDERLAND GAME—A musical adaptation of the Lewis Carroll classic, with audience participation. Book by Lee Frank, music by Gerald Jay Markoe; for ages 5 and up. Begins 10/17 at 4. Regular performances are Sat. and Sun. at 1 and 3:30; through 11/15. Hartley House Theatre, 413 W. 46th St., off Ninth Ave. (666-1716). $6; adults $8.

92ND STREET Y—Sunday Science Spectaculars. Learn how animals affect their surroundings and make an aquarium to take home and study fish in their habitats; for ages 6–10 and their parents. 10/18 at 10 a.m. and 1. A different science will be explored each month. 1395 Lexington Ave. (996-1100). $40 per adult/child pair; $10 each additional child.

FILM SOCIETY OF LINCOLN CENTER—Featuring Jim Henson and *The Dark Crystal.* 94 minutes. 10/17 and 18 at 2. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

FAIR—There'll be square dancing, hay rides, games, pumpkin painting, and a farmers' market at the **City & Country School Harvest Festival.** 10/17 from 1–6. 146 W. 13th St. (242-7802). $1; adults $4.

THE ASIA SOCIETY—Southeast Asian Festival. See Balinese dancers perform a court dance called *legong,* watch demonstrations of textile-dying techniques, and enjoy the sounds of the *digeridoo,* a five-foot-long horn made from the eucalyptus tree; for ages 5 and up. Sun. from 12:30–5; through 11/8. 725 Park Ave., at 70th St. (288-6400). $1; adults $2.

ALTERED REALITY MAGIC SHOW—Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker; for ages 5 and up. Sun. at 2; through November. National Improvisational Theatre, 223 Eighth Ave., bet. 21st and 22nd Sts. (243-7224). $5; adults $10; reserve.

ALLEN'S COMPANY—The Kids Workout. On this pretend "live television show" learn about exercise, health, and nutrition from a bunch of crazy characters; for ages 4 and up. Sat. at 11:30 a.m. (except 10/24); through October. Popcorn Theatre, 1010 Park Ave., at 85th St. (864-2190). $5; adults $7; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. Sundays at 11:30 a.m. . .**Meet the Author.** Tomie dePaola will sign copies and read from *Jingle, The Christmas Clown.* 10/17 from noon–2. 132 Seventh Ave., at 18th St. (989-3270). Free.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Tuesdays from 9:15–9:30 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

AMAZING WORLDS OF WEATHER—Learn about weather on all planets in the solar system in a light show with sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, 4, and 5; also Sat. at 11 a.m. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

HALLOWEEN ADVENTURE—Take a walk through the Last Chance Graveyard, which chronicles the misfortune of a ghoulish rock group named Twisted Wire and the demise of Olive and Otice Ottoman, the original couch potatoes; for ages 7 and up. Mon.–Fri. noon–9; Sat. and Sun. 10 a.m.–10; until midnight on 10/30 and 31; through 11/1. Riverbank West, 555 W. 42nd St. (391-0009). $4.50; adults $6.50.

THE PUPPET PLAYHOUSE—Magic at its Best. A show with Lou Carroll; for ages 3 and up. 10/17 and 18 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

THE PUPPET COMPANY—Dragon Soup. A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon; for ages 3 and up. Sun. at 1 and 3; through 4/25. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

ASIAN AMERICAN CHILDREN'S FILM SERIES—Short Films. Featuring *Ka Lei;* for ages 8–12. 10/14 at 4; 10/17 at 2. . .**Folk Art.** Watch native Hawaiian dancers and learn how movements of the Hula dance tell a story. 10/14 at 4. Chatham Square Library, 33 E. Broadway, bet. (964-6598). Free; seating limited.

WEST END GATE—Professor Putter. The scientist and inventor brings comedy and song along with The Gadgetorium; for ages 3–9. 10/17 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

NEW YORK PUBLIC LIBRARY—Free programs. **Storytelling.** With Getchie Argetsiger; for preschoolers. 10/14 at 4. Jefferson Market Branch, 425 Ave. of the Americas (243-4334). Reserve. . .**Magic Show.** By David Crasson; for ages 5–12. 10/16 at 3:30. Inwood Branch, 4790 Broadway (942-2445). . .**Rubber Stamp Art.** A craft program; for ages 5 and up. 10/16 at 4. 115th St. Branch, 203 W. 115th St. (666-9393). Reserve. . .**Halloween Stories.** With Eleni Constantelos; for ages 6 and up. 10/20 at 4. Seward Park Branch, 192 E. Broadway (477-6770).

DREAMS OF SLEEPY HOLLOW—Prepare for Halloween with a production of the spooky tale of the Headless Horseman; for ages 5 and up. Sat. and Sun. at 1; through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3; for ages 2–10; through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—Storytime. For ages 18 months–3 years. Wednesdays at 10:30 a.m.; on Saturdays at 10:30 a.m., for ages 2–6; through November. 311 E. 81st St. (794-2565). Free.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980s. A wild assortment of puppets—small, enormous, terrifying, and imaginative—created by the likes of Peter Schumann and the Bread and Puppet Theater; Hanne Tierney; Ralph Lee and the Mettawee River Company; and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist; for all ages; through October. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

FORWARD MOVES DANCE—Learn the rhythm, attitude, and moves of hip hop/house music; for ages 6–12. 10/17 (for parents, too) and 24 from 1:30–2:30. 140 Fifth Ave., Brooklyn (718-789-2257). Free; reserve.

CHARLOTTE'S WEB—A theatrical adaptation of E. B. White's classic tale by Joseph Robinette. Sat. and Sun. at 2; through 10/25. The Heights Players, 26 Willow Place, Brooklyn (718-237-2752). $5; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom, presented by the Queens Children's Theater; for ages 4 and up. Sat. and Sun. at 1; through 10/18. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Daily 10 a.m.–4:30; under 3, free; 3–12, 50¢; adults $2.50.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. **The Dairy: Leaf it to Us.** Make autumn window ornaments from a hot press of crayons and leaves; for ages 5–11. 10/17 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

NEW YORK BOTANICAL GARDEN—Harvest Festival and Craft Fair. Enjoy live music, square dancing, hay rides, pumpkin painting, scavenger hunts, and arts activities. Bring a homemade scarecrow and get in free. 10/17 and 18 from 10 a.m.–5. 200th St. and Southern Blvd., Bronx (220-8700). Under 6, free; 6–16, $2; adults $3; free before noon on Sat.

WHITNEY MUSEUM OF AMERICAN ART—Family Fun. Children are introduced to one of America's most prominent painters through storytelling, song, and crafts in conjunction with the exhibition "Homecoming: William H. Johnson and Afro-America, 1938–1946"; for ages 4–8, accompanied by an adult. 10/17 from 9–11 a.m. 945 Madison Ave. at 75th St. (570-3652). Free; reserve.

MUSEUM OF MODERN ART—Family programs for ages 5–10 and adults. **One-at-a-Time.** Take part in guided walks through various collections. Saturdays from 10–11 a.m.; through 12/12 (except 11/28). Enter at 18 W. 54th St. $5. . .**Matisse: Two-in-a-Row.** Explore "Henry Matisse: A Retrospective" before the museum opens, and join in two-part discussion and activity workshops. 10/17 and 24 from 10–11 a.m.; Saturdays through 12/12 (except 11/28). (708-9807). $15 per family per workshop; reserve. . .**Family Films.** Classic film shorts ranging from documentary to fantasy are followed by discussion and other gallery activities. Saturdays from 12:30–1:30; through 11/21. $5 per family. 11 W. 53rd St.

BOOKS

DIZZY, by Peter O'Donnell. Preschool–Kindergarten. Scholastic, $14.95.

BERNIE DRIVES A TRUCK, by Derek Radford. Kindergarten–Grade 2. Candlewick Press, $9.95.

ZINNIA AND DOT, by Lisa Campbell Ernst. Grades 1–3. Viking, $14.

THE HOUSE AT POOH CORNER, by A. A. Milne; illustrated by Ernest H. Shepard. Grades 2–5. Puffin, $3.99.

COMPILED BY BERNICE KANNER

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

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New York

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A Fresh Start—This 6', 49-year-old, Jewish, divorced father of three grown boys seeks upbeat woman to share friendship, tennis, skiing, sailing, my lake house, world travel, and the culture of Manhattan. She should be very attractive, sensual, happy in her career and of high self-esteem. Please reply with photo. 6838 ✉

Yes, Ski Time Is Almost Here!—Jewish MD - handsome, athletic Ivy grad seeks bright, confident woman under 30, to share love forever, on and off the slopes. Note/phone/photo, please. 2092 ✉

Two Complementary Halves—Of a fabulous whole. Beautiful, super-successful CEO of major firm, Jewish, 41, no children yet, who will place the relationship first by blending laughter, values, interests and dreams with a handsome, tall, elegant, similarly accomplished, intuitive and analytical gentleman, 33-49. Letter and photo - will exchange. 6839 ✉

Wounded Tiger—Bloody but unbowed, needs help mate. I know you're out there but don't know how to find you. Ivy grad, Wall Street Wasp, young 57, 5'10", told I'm attractive, know I'm caring and sharing. Please be well-educated, attractive, with good-figure, sexy and sensuous, financially independent and understand golfers. Help me find you. Photo/phone please. NJ/NY. 3939 ✉

Forever Valentine Sought!—By considerate, communicative, charming chairman of the board of major corporation - cultured, with a sophisticated, good-looking, strong appearance, 38, warm, idealistic, very fit, tall, wonderful sense of humor - needs lady to enhance each other's lives, who is intelligent, understanding, under 39, loving, slim, ready for laughter, commitment. Kindly send intro, phone. Photo (necessary) - gladly exchanged. 3945 ✉

Pretty, Slim, Sensitive—Generous, cultured, marriage-minded attorney - loves classical music - seeks similar guy, 33-45. Current photo/phone, please. 2080 ✉

Artist—Slender, blond, green-eyed, lives in loft in Tribeca, summer in the Hamptons - jogger, biker, museum-goer, financially independent. Seeks male, 54-64, who is physically active, financially secure and interested in a serious relationship. Note/photo/phone. 2056 ✉

Handsome Publisher/Writer—Seeks a very pretty woman. I am 37, very fit, with blue eyes/dark blond hair. Also very smart, funny and extremely nice, with depth and integrity. You are 24-36, under 5'6" and slim (blue eyes a plus). Your interests include healthy living, books and the arts. Photo. 2101 ✉

A Truly Elegant, Exceptional Woman—Late 50s - beautiful, kind, loving, smart and outgoing. Enjoys travel, theater, art and sports. Would like to meet a special man who's intelligent, cultured, successful and generous. Photo/note. 6797 ✉ ☎

Looking For Hemidemisemiquaver—Symphonic size composer (6'5") seeks very slim, petite sonatina. Humor essential. I'm a handsome, youthful 60 and have no age discrimination. I'm also a friend of Bill W. and hope you are, too. I seek harmony, friendship and love. Exchange photos, or just wing it if you like. 2097 ✉

Natural Woman—37, from NYC, seeking natural man for serious romance. Photo helpful. 2102 ✉

Handsome Professional—43, 5'10", athletic, nonpracticing Jewish man who's warm, loyal and sincere - seeks best friend for happiness, adventure and family. If you are attractive, affectionate, educated, nonsmoking, 28-38, and are sincerely seeking to build a future with a best friend, let's meet. Note/phone/photo preferred. 2087 ✉

Gay White Male—32, professional, very handsome, masculine, healthy, secure, 5'11", 170 lbs, brown hair and eyes, Italian. Sincere, sensitive and sexy. Enjoy wining and dining, NYC, international travel, beach, country rides in the fall, sharing sensual/romantic evenings with that special someone. Seeking attractive/good-looking gay male who is relationship-minded, to share life with. Tell me about yourself. Letter/phone/photo appreciated. POB 6164, FDR Station, NY 10150

Highly Successful, Handsome MD—Sensitive, caring, charming and dynamic. Into music, poetry, gardening and romance - seeks a beautiful, sincere, intelligent and kindhearted female, 30-40. European background preferred but not necessary. Photo/note/phone. 3911 ✉

Very Pretty And Sweet, 28—5'6", slim, Ivy-educated Upper West Sider, voting for Bush, seeks a never-married Jewish male, 5'10" plus, 27-34. 6853 ✉ ☎

Down-To-Earth—I am a very successful Jewish executive seeking a lasting relationship with a special woman - to share all the finer things in life and be my princess. This 52-year-old, handsome, affectionate, romantic and athletic man is in need of a best friend who is striking, attractive, sexy, fun-loving, petite blond nonsmoker under 40. The time has come for you to send your picture and a short note to a man who will make your dreams come true. Why wait? 3846 ✉

A Great Guy—Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful, fun, intelligent, diversified interests, 30, 5'10", healthy athletic build. Seeks funny, beautiful female complement, 23-30, nonsmoker - for happily ever after. NYC resident. Please send letter and recent photo (a must) - I will reciprocate. Believe me, this experience is as weird for me as for you. Thanks. 3959 ✉

King Of Kings—From blue-blood, world-traveled Jewish family, recently divorced after long-term marriage. Wants to bond toward long-term relationship with charming, affectionate woman. Admires openness, humor and respects occupation of partner. I am a professional/executive and business entrepreneur. Also, actively engaged in lobbying senators and congressmen for Israel, social causes and service clubs, and member and promoter of many musical, cultural, swing and ballroom dance associations. I am distinguished looking. Please send full photo and note to assist in my search. I am open to all cultures, regardless of native country. 3910 ✉

Seeking Traveling Companion—White male, late 30s, 6'2", nonsmoker, fit, successful, attractive, friendly and easygoing, with passion for travel. Looking for female travel companion (possible permanent partner?), late 20s-30s, nonsmoker, with similar love for travel. Would especially appreciate an individual with a good sense of humor, curiosity, intelligence and enthusiasm, flexible enough to withstand the occasional unforseen travel snafu. If this sounds interesting, I'd love to hear from you! Note/phone/photo, please. 6810 ✉

Fun To Be With—Pretty, bright professional Manhattanite - athletic, cultured, active - seeks male, 50 plus. 3944 ✉ ☎

Attractive, Athletic—Physically fit, successful professional, 53, divorced, emotionally secure, quietly confident - looking for an attractive, slim, intelligent and unaffected lady, 35-50, to share the best of all worlds. Photo/phone. 2061 ✉

Sincere, Successful, LI Jewish Male—36, great sense of humor. Enjoys the outdoors, skiing, theater, fine dining, travel and more. Seeks warm, comfortable, witty and attractive mate, 26-36. 3929 ✉

This Woman's Heart—Is full with a wish for a warm, committed relationship with special, savvy, smart, sensuous, successful professional man, 45-60, many interests, energetic, nonsmoker. Photo. 2099 ✉ ☎

Bright Woman With Muscles Sought—For relationship - by single, romantic, Jewish (30s) professional. 3955 ✉

Urbane Male Academic—60s, slightly dented but still serviceable - seeks entanglement with spirited woman whose unfailing good judgement can be suspended briefly to explore this ad. Carpe diem. Recent photo required. 6847 ✉

Very Pretty, Playful, Smart—Slim, strawberry blond professional. Artistic, athletic, sensual, with a warm heart and adventurous spirit. Seeks a fit, good-looking, self-aware professional man (34-48) with warmth and depth, ready for love and marriage. Note/photo please. 3940 ✉ ☎

Pretty, Playful, Accomplished—CT lady, 5'6", 41, seeks gentleman to share romance, intrigue, old-fashioned fun, sea and ski! Are you handsome, energetic, warmhearted and successful? 37-47 years? Let's dare to meet. 6811 ✉

I'll Teach Your Heart To Sing—Jewish, 44, father of two, athletic, trim and bright - enjoys jazz, cinema and travel. Seeking smiling, sincere, sensual woman. 3946 ✉ ☎

Strikingly Attractive Exotic Beauty—Professional single white female, 5'6", slim with long black hair, brown eyes, seeks professional, intelligent, fit, handsome single white male, 5'10" plus (32-40), who is looking for a committed relationship and appreciates the finer things in life. Photo essential. 2090 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim male with like qualities, age 55-65 please. 3933 ✉ ☎

Ballroom Dance—Dutch male, 32, seeks Asian-American woman for dance and romance. Experience preferred. 2105 ✉

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Why Aren't We Together?—I'm an upbeat, easygoing, 37-year-old, beautiful, blue-eyed Jewish female. Like me, you are a positive thinker, emotionally stable, practical yet adventurous, athletic, very much into the arts, communicative, have a good sense of humor and strong "family values." Let's show Dan and Murphy the true meaning of family values. 6826 ✉ ☎

Gay White Mensch—37, 5'9", 165 lbs, cute designer. Wide range of interests and tastes - from opera to Oprah. Seeking a nice, together guy, for a caring relationship. Letter/phone/photo. 6855 ✉

Well, Why Not?—Attractive, fit, emotional, strong, single white NYC woman, 33, writer, well-educated, looking for her equal in brains, whimsy and thoughtfulness. Seeking single white NYC man, 35-45, with similar qualities, who can run the gamut from intense conversation to frivolous movies to lazy Sunday mornings. Nonsmoker only. 6840 ✉

***Looking For Smart**—Funny, fit, tall, suc*cessful man, 35-45. Must love my dog. Me: independent, smart, fit, fun, 5'3". Share sports, laughter, maybe more. Photo/note/phone. 6846 ✉

Bright, Pretty Psychotherapist—39, Jewish, outdoorsy, fit - loves travel, wants kids. Seeks mensch, 35-45, for commitment and fun. Note/photo. 6851 ✉ ☎

Slender LI Redhead—Pretty, intelligent - seeks fit, dynamic, winsome male, 35-45, with looks, style, great sense of humor, for fun, caring relationship. Photo. 3920 ✉

Handsome, Successful Lawyer—47, tall, slim and in shape. Loves jazz, skiing and the movies. Looking for a beautiful, younger woman to enjoy the good life with. Photo a must. 2081 ✉

Jewish Prince—38, seeks a pretty, sweet, sexy, petite Jewish princess. 6801 ✉ ☎

Nothing Artificial, 100%-Natural Male—35, successful professional seeking a natural woman who loves the outdoors, camping, running, biking and spontaneous living. Note/photo please. 2044 ✉

Successful, Handsome Businessman—Jewish, 48, witty and spontaneous, desires slim, pretty, bright, vivacious Jewish female, 35-45, for serious and caring relationship. 2042 ✉ ☎

Single Jewish Male—(Nonreligious) seeks nice, funny, smart Jewish lady for movies, dinner, travel, political arguments and to save me from my workaholism. I'm Ivy-educated, 6'2". Send note, photo optional. Nonsmokers please. 8984 ✉

Does This Sound Like You?—Handsome, athletic, outdoorsy male, 36-46. Are you highly successful, strong and driven, with confidence, a great sense of humor and a heart of gold? Do you want a special relationship based on honesty, emotion, traditional values and goals? If so, this very attractive, successful, playful and passionate, 37-year-old woman wants to meet you. Note/photo/phone. 6841 ✉ ☎

True Quality Find—Is yours if you find the key to my heart. Very attractive, bright, sophisticated lady with a warm smile and heart full of deep love and caring for a special gentleman soul mate with high integrity - kind, cultured, healthy, successful, good-looking, Jewish (nonreligious). No puffing/drugs/heavy drinking, 50-60, Manhattanite. Let's at least talk! Phone/note/photo, please. 2070 ✉

Beautiful Blond Writer—Educated, *interesting, fun, slim, seeks extremely in*telligent professional, 43-55, for caring relationship. 3912 ✉ ☎

Gentle, Slim Male—54, seeks loving female for serious relationship. 6837 ✉

Spontaneous, Sexy, Slender, Sensual—Soulful single mom, with a 9ish kid, seeks similar qualities in a nonsmoking, 40ish, city/country guy. 3953 ✉ ☎

Calling All Teddy Bears—Together, intelligent, funny, down-to-earth, slightly Rubenesque lady, 44, seeks monogamous relationship/friendship with man, 40 plus, smart, politically/spiritually correct, sense of humor. Dancing a plus. 6771 ✉ ☎

Handsome, Sensitive, Super-Successful—Professional man, 40, 5'8", 158 lbs, with too many interests to mention, seeks beautiful, intelligent, sensitive woman for laughing, red wine, dining, Mozart, sharing moist clear autumn nights, caring. Fierce independence a definite turn-on. Don't apply if you smoke or love country-western music. Note/photo. 2098 ✉

Musical Male MD—30s, intelligent, successful and attractive, who also loves the arts and plays several instruments. Looking for an attractive and possibly artistic woman, 20s-35, with kind heart and good values. Photo and phone, please. 2053 ✉

Free Spirit, Handsome, Athletic—New Yorker, 49, seeking tall, willowy beauty, 27-39, for adventures, love and more. Phone and photo a must. 6850 ✉

Playful, Successful, Well-Mannered—61-year-old, Jewish Queens man, looking for bright, 55-60-year-young woman to share life's long, beautiful autumn and safe, cozy winter. Photo. 3908 ✉

Friendly, Honest, Sincere—Youthful-looking, pleasant Jewish male, teacher, 48, 5'11" - seeks a kind, caring Jewish woman for marriage and family. Note. 2084 ✉

Secure Professional Male—39, 5'11", seeks attractive, slender, polished female, 28-38, creative and witty, for lasting relationship. Note/photo. 3924 ✉

Wanted: Pretty, Trim Widow—(Jewish or not), 50s, for company, travel and more, by financially secure gentleman. Photo and bio essential. 2103 ✉

Sale!—Genuine, single white male, 35, 5'10", 155, MBA, nice-looking, fair, honest, unpretentious, thinker - seeks very intelligent, well-educated, petite, pretty, single, white Christian female, 27-33, soul mate for life. Photo. 2059 ✉ ☎

Wonder Woman—Feisty personality, *professional, pretty, slim, good humored* - seek fearless, top quality, cultured, romantic partner, 53-63. Note/photo. 3932 ✉

Empress Of The Eclectic—60something, tall, good-looking, seeks man. 2063 ✉

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New To The Scene—Late 40s, would like to meet an interesting female for fun relationship. Photo/phone/note. 2055 ✉

Let's Beat The Recession—By spending time together! Genuinely warm, witty, very attractive, slim, unpretentious Jewish female, 38, who enjoys long walks, interesting talks, most sports, music of all sorts, ethnic foods, tender moods and surprises. Seeks bright, warm, sincere male, 36-47, kid at heart, with good sense of humor, for fun and caring relationship. Note/phone/photo, please. 2071 ✉ ☎

Intriguing, Handsome, Mythic—Indubitably passionate Jewish male, 33, physician, with a love of literature, travel, politics and romance. In quest of a woman of warm wit, sensual intellect and blatant beauty. Photo, please. 2062 ✉

Petite, Quick To Smile, NJ Exec—Who squeezes toothpaste on bottom, sings off-key, *dances divinely, likes desserts*, loving, caring, morning workouts, varied interests, upbeat attitude - seeks warm, outgoing, spontaneous, fit, secure, 50-56, Jewish man, ready to spend time and effort on lasting relationship. 2075 ✉ ☎

Don't Miss Out On Me—Sophisticated, classy, sensitive, sincere, self-assured woman. Attractive inside and out, bubbly personality, with a zest for life and prosperity to spoil myself. Energetic, spunky, vivacious - yet warm, tender and caring. Looking for same in man - one who's not afraid to love or be loved. 45-60. Bio/photo a must. 2073 ✉

A Chance To Meet A Special Man—Successful, good-looking Jewish male, 26, 6'1", seeks that one attractive, intelligent, *happy female, 25-35.* Phone/note/photo - will exchange. 2040 ✉ ☎

Complex-But-Worth-It Man—Warm MD, 50s, pro-feminist, uncommonly honest/centered, intellectually playful, unafraid to be vulnerable - seeks slim, expressive, very educated woman of charm, wit, sensuality, 30s-40s. Your complexity combines humility/confidence, introspection/candor, family values/risk-taking. Letter (not note) and photo (will reciprocate). 2091 ✉

Beautiful And Accomplished Woman—Head-turner, 29, 5'7", professional, seeks handsome, accomplished male, 35-45, for love, commitment. Photo please. 3956 ✉

Attractive, Caring Jewish Female—Varied interests, seeks male counterpart, early 60s. Photo. 6821 ✉

Charming And Handsome MD—5'9" and in superb shape for late 30s, seeks lively, slim, fitness-minded Jewish female (24-34) in NJ/NY area. Sense of humor and a positive outlook on life are important to me. An interest in tennis/dancing is a plus. Photo please. 3918 ✉

Sense Of Humor—Divorced, Jewish professional male, age 53, 5'8", 175 lbs, loyal, loving - seeking a slim, upbeat, sensuous Jewish or Italian female, 32-43, for long-term relationship. Note/phone/photo preferred. 6812 ✉ ☎

Irish-Catholic Princess—I'm 33, professional. Into sports, comedy, music and brains. You: 35-45, single, confident and upbeat man. Letter required. 6836 ✉

Look No More—LI (west) single man, Wasp, MBA, 45, 6', trim - likes travel, jazz, movies. Seeks NYC or LI, educated lady, slim, nonsmoker, Christian, for life mate/family. Note/photo. 2093 ✉

Tall, Attractive, Sophisticated—35, Italian-American, bright, lovely, strong, PhD, wants tall, white, 35-45 gentleman for keeps. Be happy, honest, successful, ambitious, sensitive, secure. Phone/letter. Photo optional. 2048 ✉ ☎

Looking For Family Values—(And great legs)? I am your candidate... Tall, blond Jewish female who is warm, sophisticated, creative and loving...wants to share a future with a 30-38-year-old Jewish male with similar qualities. Note/photo. 7009

My Friends Tell Me I'm All Talk—But it's fall, and time for change. Attractive, downtown professional woman seeks witty, good-looking, outgoing man, 28-40, for movies, music, dinners, travel, cycling and things she's never done before. (Bungee jumping not an option). Note/photo. 6822 ✉

Very Handsome And Nice MBA—Athletic, 6'2", mid 30s, seeks a very nice and pretty woman, 20s-30s, for happily ever after. Note/photo, please. 2094 ✉

Perceptive MD—(31, 6', slim, very fit) who is attractive, caring, playful and slightly offbeat, seeks very bright, naturally pretty, successful and tender woman (24-36), to enjoy dancing, art and lifelong intimacy. Note/photo. 3941 ✉

Life Is Not A Dress Rehearsal—So let's make the most of now. I'm 41, 5'9", successful professional, physically fit (I have a basketball court in my house), into life's passions. You are an intelligent, sensual, athletic woman, 35-45, grounded in reality, with ability to facilitate healthy dreams. Looking for meaningful, nurturing relationship. 2095 ✉

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 6735 ✉

Renaissance Man—Seeking black female with passport, for travel and relationship. 6844 ✉

Asian Female—Seeks professional male, 33-43, who loves wine, food, travel and dance. Photo and phone. 2085 ✉

Handsome Attorney—40, athletic, romantic, great sense of humor, likes antiques, NYC adventures, the beach, hugs and laughter. Seeks intelligent, attractive, sensitive woman to share friendship and maybe more. Note and photo. 3958 ✉

Unfortunatly Life Is Short—We only pass through one time. So please, let's be honest and sincere, with no game-playing. I work hard (exciting career in music industry), play hard (theater, fine dining, romantic, quiet evenings) and work out regularly. 45 years old (look 35), divorced, no kids, 5'10", 160 lbs, great body, very sexy, with strong resemblance to Michael Douglas. Desire a very special lady to love and adore and share a wonderful life together: 28-38, exceptionally attractive, thin nonsmoker who is emotionally stable and knows this is not a dress rehearsal. Photo a must - will reciprocate. 3943 ✉

Looking For Fun And Good Times—And lots of love. I am a kind, sensitive, very athletic male. I am Jewish (not religious), 40something and financially secure. I enjoy tennis, skiing, movies, travel and good food. I value intimacy, close relationships and seek an attractive female who is warm and fun-loving, to share my interests. Photo, please. 2045 ✉ ☎

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 3934 ✉

Soho Creative Director—CA born, attractive, energetic, workaholic Asian, mid 40s, 5'9" - seeks slim, pretty, bright, sensitive Caucasian woman to take my mind off things. Photo please. 3919 ✉

Attractive, Shapely Jewish Widow—60s, seeks gentleman to be best friend and more. 3947 ✉

Pretty, Slim, Almost 30—Down-to-earth, warm and witty professional, with passion for music, cycling and tennis, seeks fit, attractive, intelligent, funny man, 30-39, for lasting relationship. Photo preferred. 6833 ✉

Exciting, Dynamic, Sophisticated—Affluent, world-traveled, beautiful, intelligent Jewish gal, crazy but loves life, looking for a very special Jewish male, age 60-65, for cozy dinner at the Quilted Giraffe by candlelight, travel, theater, golf, country club set. Must be elegant, affluent, charming, warm, kind, fun-loving as well as loving. Photo necessary. 2086 ✉

43-Year-Old White Male—Jewish, psychiatrist-turned-writer. Seeks attractive Wasp attorney in her 30s with sense of humor and interest in the arts. 2041 ✉

Lovely Blue-Eyed Blond—Slender, spirited, smart, successful. Seeks dynamic, commitment-minded man, fit and self-aware, of warmth, wit and integrity.
44 plus. Nonsmoker. 6835 ✉ ☎

Pretty And Shapely—Jewish female with doctorate, sweet and playful, 32 - looking for a fun-loving, romantic, intelligent doctor, 28-40. Hope you're caring, giving, and have traditional values toward relationships. Note/photo. 2039 ✉

If You Are An Intelligent Male—28-38, down-to-earth, nonreligious, nonsmoker, tall (6' plus), like rock, comedy and museums, including the finer things in life, and would like to meet an attractive, tall, thin brunette, send a note/photo. 2034 ✉

Romantic—Attractive, caring, athletic attorney, Jewish male, 28, seeking pretty, intelligent, interesting Jewish female, 22-30, 5'-5'5", who loves travel, laughter, sports, good conversation and Clinton in '92. Nonsmoker please. Note/photo. 3948 ✉

Stunning Blond—Southern belle, 36, 5'7", leggy, athletic, well-read Manhattanite, seeks wildly successful, 46ish, (212)/(203) Christian! 3915 ✉ ☎

Warning!—This ad could be beneficial to your happiness. If you don't want a white, Jewish, single female who's pretty, smart, fun and fit, who loves theater, travel, tennis and tenderness - Do Not Reply! If you do, and are a white, Jewish, single male, 38-45, I'm waiting. Photo/note/phone. 3949 ✉

Fun 43 With Resting Pulse Of 33—Seeks girl from Ipanema over 30. Hip, savvy, sassy encouraged. Prefer outgoing to reserved; sauteed to fried; cotton to rayon; small films to studio releases; Seinfeld to Leno; Matisse anytime. Integrity helps; good posture counts; slim please. Photo swap okay. Fit, handsome with comfortable city living. World-traveled but hardly worn. Free juice or drink. 6834 ✉

Pretty Lady—28, seeks handsome, kind male. Note/photo. 3937 ✉

"Have it all" but missing a partner to share life's journey?

If so, allow me to do the work of finding someone who completes your life. I represent clients who are very prestigious, extremely attractive and successful, healthy in mind, body, and spirit. No time consuming do-it-yourself match hunting (complete with rejections) or embarrassing videos are used. A personal search is conducted through numerous resources. High caliber people prefer to meet through introductions. Call for an appointment and I guarantee you your affairs of the heart will be handled with professionalism above reproach. My clients are all commitment minded.

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Pretty Renaissance Woman—With pizzazz, great legs, vacation home; trim, 44, 5'7". Seeks agnostic or Jewish, arts-loving man, 43-50. Photo a must. 6743 ✉

Romantic Professional Seeks Lady—For joie de vivre, friendship, laughter and being there for each other. I'm 5'8", handsome dentist, youthful 50s, trim, athletic, caring and sensitive. Enjoy good movies, theater, music, golf, all sports, fine dining, sun-filled beaches and moonlight walks. Desires a slim, curvaceous woman who is stunning on the outside and beautiful on the inside, secure and independent, 42-52, 5'2" or above, who can capture my interest, affection and love. A personal note/phone/recent photo a must. 6845 ✉

Lucy Seeks Ethel—Gay white female, 32, seeks feminine woman for relationship and adventures in Queens, NYC. 2104 ✉

Wild Woman Seeks Civilization—Successful, financially secure, energetic writer/exercise addict/Europhile, 39, 5'6", is made for fit, brainy, easygoing guy, 33-48. You have money in the bank, value good food, fine art and motorcycles, psychotherapy, mountains over beach. Musts: warmth, honesty, desire for a serious relationship. Note/photo. 2088 ✉

Shapely, Sweet, Sexy Jewish Lady—Seeks man in 60s - sophisticated, sensitive and successful, for involvement. 6828 ✉ ☎

Seeking You—For sharing news of the day, current events, thoughts, feelings, good conversation, activities, fun. Pint-size, energetic blond widow wishes to meet grayish/todayish gentleman, 63 plus. 6782 ✉

Winning Candidate Of The '90s—CEO of communications company, mid 50s, bicoastal, has style, looks and charm - looking for a wonderful woman, 30-45, who has substance, taste, great looks and good figure. For fun, romance and commitment. Manhattan- or Beverly Hills-based only. Photo a must. 2050 ✉

Lively Lady Lawyer From FL—Gorgeous Jewish Liz Taylor - really! Warm, fit, balanced, assured. Seeks accomplished gentleman, 40s-50s. 2066 ✉ ☎

Gorgeous MD's Widow—Young, Jewish, strawberry blond, independent, earthy, sweet, sensitive, adventuresome - seeks male counterpart, 45-55. 6852 ✉

Gay White Male—52, 6'3", 185 lbs, handsome, humorous professional who enjoys theater, film, concerts, museums, travel. Seeking a gay male professional, 25-35, with similar interests. Lunch? Letter with photo please. 6814 ✉

B.B.B.B.—Brains, beautiful, blond, blue-eyed, slim, 5'6", classy, witty, caring, looking for the same in a Jewish or Italian professional male, 47-58, prefer nonsmoker, for best friend and commitment. Photo/note. 3952 ✉ ☎

Single Mother Of Two—Boy 6, girl 4 (blind), seeks dad to complete the picture. I'm 40, white, nonsmoker, nondrinker, advertising professional, with a lovely home filled with music, flowers and fun - one dog, one cat and two finches. My children and I are looking for someone to fix the bike chains, make pancakes on Saturday morning, teach us about football and hug. Please send letter and we'll respond. 6854 ✉

Young 60s—Self-employed, divorced gentleman, Upper East Side. 6'1", 165 lbs, sensitive, strong and loving. Seeks beautiful lady, 5'8" or taller, thin and intelligent, white female, 35-45. Send photo. 6709 ✉

Hello NY, CT, NJ—Young 47-year-old, divorced Jewish male - fun-loving, outgoing, spontaneous and a true romantic - loves barbecuing at my Greenwich, CT town house, country rides, beaches, exotic cars and NYC. Looking for the same in that special lady, 33-40. Photo a must. Who knows?...Maybe it will be a permanent one in my frame! Religion no problem. Not afraid of commitment. POB 4844, Greenwich, CT 06830.

Lady Of Quality—Slim, feminine brunette, loves travel and the arts, seeks male counterpart, 58 plus. 3914 ✉ ☎

Gay Male Design Pro—45, attractive, seeks bright, successful counterpart who knows how to work hard, hasn't forgotten how to be silly, and never thought he'd be responding to an ad. Please be 35-50, nonsmoker. Note/photo/phone. 3954 ✉

Sultry, Convivial, Playful And Witty—Upper East Side beauty (34) seeks attractive, warm, honest professional man, 30-40, who's ready for a meaningful relationship. If you're out there, I'd love to hear from you. Note and photo, please. 6832 ✉

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I Need Rescuing—Attractive, 5'6", English professional woman, stuck by reason of successful, time-consuming career in all-marrieds, smart CT community - seeks, as companion, gentleman: 42-55, sense of humor, nonsmoker, for entertaining, bridge, worldwide travel and escapes to the wilderness. Photo. 2107 ✉

Attractive, Classy, Affluent—Widow, in her 60s, desires the company of educated gentleman, 60-75, Jewish, affluent. Photo and letter appreciated. 6815 ✉

Looking For Soul Mate—Attractive, smart, slim, down-to-earth, professional, Upper West Side Jewish woman (early 40s) seeks best friend (40-55) for lasting love. Kids welcome. 2067 ✉ ☎

Looks Great In A Short Skirt—Jewish female, 32, fun-loving, slim, attractive professional, who enjoys the beach, tennis, theater, fine dining, and a whole lot more... Seeks attractive Jewish male, 30-38, 5'11" plus, who enjoys the same. Note/phone/photo. 6778 ✉

Warm As A Sunday Morning In Bed—Attractive, intelligent, fun-loving woman in her 30s seeks fun, considerate male for story-swapping and maybe more. Note/photo. 2025 ✉

Dark, Slim, Attractive—Multidimensional Jewish professional and mom. Enjoys NYC entertainment, travel, music, fun. Seeks successful, warm, unpretentious man to be best friend, lover, soul mate, for lasting relationship, 47-57. Note/photo/telephone number. 3909 ✉

Attention British Man:—If you are honest, affectionate, self-confident and smart, 6' or over, and are commitment-minded, then this Manhattan woman - 39, tall, slim, pretty, warm, funny and bright, interested in sports and the arts - would like to hear from you. Photo. 2082 ✉

Loyal Libran—60 years young, widower, 5'7", semi-retired professional, desires pretty, petite, stable, intellectual lady, 48-54, who enjoys golf, tennis, dining, culture and has a zest for living, loving and exploring new horizons. Note/phone/photo. 6813 ✉

Hellenic, Stunning Professional—Who knows how to love a man, seeks Jewish MD, DDS, JD, over 40, who knows how to love a woman for keeps. 2064 ✉ ☎

Wilde Thing—Single Jewish male, 35, seeks belle ideale for repartee, etc. Me: bright, handsome, kind, successful, music-loving professional. You: my complement, 24-35. Note/photo. 2096 ✉ ☎

Is There Anybody Out There?—34-year-old male Wasp with light blond hair, 6', 180, very active (runner, boater, skier), who is successful, easygoing, fun-loving, looking for woman, similar type, who is slim, smart, good-looking, independent and emotionally stable. For friendship, romance, commitment and more. Note/phone/photo. 2049 ✉

Pretty, Petite Blond—40, with quick wit, sharp mind, refined, fit, Jewish, welcomes response from successful, intelligent, attractive, sensitive, caring guy, 38-50, who loves to laugh. Photo/phone. 2046 ✉

I'm Ready—This trim, youthful child psychologist, male, 54, at home with the arts, nature-lover, good cook and dancer, seeks loving partnership and wants to start a family. 2047 ✉

Super-Nice Guy—Single white male, lives in NJ, looking for significant other. He: 37, good-looking, professional, easygoing, sports-minded. She: 23-35, attractive, family-oriented, easygoing, somewhat shy. She enjoys occasional dinner dates, trips to beach/mountains. Note/photo preferred. 2043 ✉

Ballistic For Male Brain Power—If you are attractive, sensitive, successful, between the ages of 49-55, and happy to be overendowed with intelligence, let's meet. Write note, letter, send picture and/or a bunch of yellow tulips. I am an attractive, tall redhead who loves genius, gentility and great humor. 3913 ✉

Pretty Blond—Tall, great job, sunny personality, seeks attractive male, 30-40, fit and fun. Photo a must. 2054 ✉

Bright, Pretty Manhattan Lawyer—Early 40s, slim, shapely, 5'7", youthful Irish good looks, seeks man, 38-51, with intelligence, warmth and integrity. Nonsmoker. Phone/photo/note appreciated. 3917 ✉

Hip Landlord, 44—Jewish, a runner for ten years, a Park Sloper twenty. I'm known for being articulate and droll, with a wide range of interests. Seeking a bright, fit woman, 36-44. Photo/phone. 3916 ✉

Nice Guys Finish First With Me—Witty, intelligent, attractive, successful female executive, age 43, seeks nice guy, 38-50. Humor, finesse, smoke-free all pluses. Golfer/card player wouldn't hurt. 6829 ✉ ☎

Gentleman, Handsome, 50s—Many interests, financially and emotionally secure, seeks fun and laughter with lady, 38-48, with looks, brains, class. Photo/phone, please. 2052 ✉

Warm, Loving, Sincere Asian Woman—33, desires a warm, loving, sincere man (tall, handsome, successful professional would be nice - but not essential). Photo requested. 6803 ✉

Beautiful, Intelligent Blue-Eyed Blond—40, 5'4", slim, sophisticated, witty, creative professional - emotionally and physically fit. Enjoys exchange of ideas and feelings, running, biking, dancing and NYC. Desires attractive, professional, fit, sensitive, evolved man, 37-47, not afraid of commitment. Previous experience required. Nonsmoker. Photo please. 6809 ✉

Do You Want What I Want?—I'm a successful, handsome, athletic, successful NJ businessman, mid 30s, 6', 180 lbs, Catholic. You're an attractive, slim, intelligent, classy woman, 25-35, who, like myself, seeks a fun yet solid partner for a warm, caring relationship leading to marriage, family and forever. Letter/photo/phone. 3922 ✉

Sincere, Attractive Oriental Female—41, seeks likewise Manhattan male, 41 plus, for perhaps permanent relationship. Please be intelligent, warm, honest and nonsmoking. Will exchange photo and note. 3923 ✉

Attorney, 47, Irish Descent—Child of the '60s, born with the proverbial gift of laughter and the sense that the world is mad, seeks female kindred spirit with an air of whimsy, a hint of mystery, and a touch of the sentimental. 3925 ✉

Are You A Man...—(30-42 years) of strong mind, body and soul, who's secure, sensitive, honest, energetic, left-of-center and a good hugger? I'm an eclectic, pretty, vital, 37-year-old, Jewish professional woman, 5'2", 115 lbs, who wants to share good talks, city stuff, rugged outdoor adventure, travel, biking, skiing, dancing, friends, and working to help our world survive - with a loving best friend for life. 2106 ✉ ☎

Breakfast In My Garden—Skiing black diamonds. Talking strategy. Making a difference. Pretty, sparkling woman, young 40s, successful consultant, 5'4", slim and toned. Wishes to meet another enlightened Wasp, 40-60, divorced, a leader in business or public service in NYC or DC. Let's empower each other and share busy lives. Note/photo please. 6816 ✉

Pretty, Jewish Investment Banker—32, slim, happy, loving, sit-down comic! I love my family, theater, film, tennis, and all spectator sports except mud-wrestling. You're a handsome, trim Jewish man, 30-38, with a six-figure income (to join mine), to share a great life of friendship, love, marriage and family (preferably in that order). Photo. 2057 ✉ ☎

All Pets In Pet Heaven—Kids grown and flown. Jewish, divorced lady, 49, 5'2", vibrant professional - seeking male counterpart, only much taller. All soul mates, please reply/photo. (Ft. Lee area). 2072 ✉

Handsome, Humorous, Manhattan—MD/artist, seeks warm, creative, lithe, stylish female, 28-36. Ready for serious fun, exotic travel, romance (and commitment). Like cats, tennis, running, movies, music and the country. Will cook dinner and discuss details. Photo please. 6817 ✉

Crazy For You—Is what this 60ish professional will be as you fill the seat next to me at the Philharmonic, the Giant games and other NY events. If you are a sweet, neat, petite, intelligent gal, in your 50s or early 60s, I'd love to hear from you. Photo/phone and letter appreciated. 6818 ✉

Greek Spiritual Beauty—Tall, slender, nature-loving, educated (34) woman seeks secure, deep, fun-loving, spiritual, down-to-earth (28-42) man with traditional values and a passionate, overflowing heart, preferably Greek or someone who appreciates Greek culture, to be my sweet, cherished love. 2065 ✉ ☎

Jewish Mom With Brazilian Babe—(9 months) seeks Wasp male, 45-55. Female, young 45, intelligent, curious, funny, sensitive, attractive and slightly overweight, seeks man who enjoys tennis, swimming, gourmet foods, and is involved in holistic issues, science and/or medicine. 2074 ✉

'Tis Wonderful, 'Tis Marvelous—That I could fall for you. Attractive Jewish playwright, lawyer, seeks professional, slender woman (32-40) to romance, laugh and dance with forever. Photo/note. 3931 ✉

Former Actor—Now playing a lawyer in real life. 31, 5'10", 155 lbs, attractive and athletic man - loves reading, movies, theater, news, basketball, skiing, travel, adventure, playing guitar and singing (not particularly well). Seeks beautiful, intelligent and athletic woman with a strong sense of humor and similar interests. Photo please. 6819 ✉

Honestly Pretty—Brunette, 5'7", classy, bright, successful, well traveled, caring - seeks 45-56ish man with like qualities, who has a zest for life. 6805 ✉ ☎

Handsome, Single, Educated—White gentleman, young-looking 46, trusting and trustworthy, looking for black or white lady for meaningful relationship and possibility of marriage. Disease-free, no drinking or smoking. Interested in sports, art and music. Photo and telephone number requested. 3930 ✉

Pretty, Slim—Jewish female, 26, seeks successful Jewish male. Note/photo. 3936 ✉

European - Unique in Every Respect—36, 5'6", 120 lbs, multilingual, down-to-earth, with a good sense of humor. Likes foreign films, art, music, jogging, travel, etc. Seeks honest, educated, cultured, versatile man, 36-50. Note/phone. 2077 ✉

Italian-Scottish-Irish NJ Male—35, 6', Catholic, athletic, MBA. Seeks single, attractive, trim, educated woman, 28-35, for romance. Note/photo. 6830 ✉

Real Person—Looking for male counterpart. You tell me I'm beautiful (it works better that way), and hopefully I'll see you as a man of substance, adventurous and honest. I'm fit and 40ish, independent, stylish, love to travel, lots of time available, and am looking for a companion with a similar disposition. Note/photo. 2083 ✉

Attractive, Thin, Sophisticated—Protestant lady, 40, seeks a kind man (40-50) with wit, class, brains. I enjoy politics, swimming and theater. 6806 ✉ ☎

ASSORTMENTS

Asian & Asian-American Women Meet American prof'l men at **Ovo Cafe,** 1022 3rd Ave, Tue, Oct 20, 5:30pm for After-work Cocktail Party. Adm. free. Also: **Gala Halloween Party,** Sat, Oct 31, **Flatiron Grill,** B'way & 22nd St, 9:30pm. Adm - men: $30, women: $25. Incl. drink, food & dancing. **For tix/info: 212-549-4500**

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Highly Educated Professional Woman—Self-employed, 49, married, loves animals, concerned about the world. Seeks platonic friends (45-65). It's a plus if you're self-employed and free for daytime movies, lectures, or just lunch. 7011 ✉

I.M.P.A.C.T.—Young Jewish prof'ls. Party at Bar East, Sat, 10/24, 9-12pm. $15. Open bar. 1st Ave/88th & 89th. Bring a friend!

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High On Life And Full Of Life—NYC professional woman, 48, attractive, slim, physically and culturally active, bright and fun to be with. Enthusiastic about living with all that NYC has to offer or traveling the world on some new adventure. Seeks warm, bright man, 45-59, nonsmoker, successful and upbeat, who takes joy from life - for fun, friendship and future. 3935✉☎

Smart, Sexy Lady—With great sense of humor and joie de vivre, seeks successful, handsome, fit, nonsmoking Jewish male, 35-45, for marriage, family, travel and tennis (not necessarily in that order). 3957 ✉

Do You Like Sushi?—Japanese female, 28, independent, very pretty, slim, bright, seeks a white single male, 25-39, who is interested in Japanese language and culture. Note/photo please. 2076 ✉

Lovely West-Sider—Intelligent and attractive, tall blond professional, 45, wishes to meet divorced male - fulfilled in his work, earthy, steadfast and seeking a suitable partner. 3927 ✉

Fit, Fun Attorney—32, 5'10", Jewish, athletic physique - enjoys weight training, healthy life style. Seeks slim, fit, career-track, Jewish female, 24-31, for a relationship. Note/photo/phone. 3942 ✉ ☎

Are You The One?—Bright, pretty widow - charming, romantic - enjoys classical music, the arts, conversation. Seeks warm, compatible Jewish man, 60s, to share love and life. Note/photo. 3938✉☎

Caring, Very Smart Lady—22, 5'3", great figure, values sensitivity, open communication - enjoys musicals, dancing, movies, more... Seeks similar man, 24-30, over 5'9", trim, highly educated, truly caring. 6848 ✉

Pretty Journalist—Mid 40s, seeks long-term relationship with cultivated, sincere professional man, 45-55, possessing sense of humor - who enjoys film, history, politics, museums, walking, biking. 6849 ✉

Very Handsome, All-American Looks—38, single white Jewish male, 5'10", blond/brown eyes - looking for that sexy, beautiful and warm, special woman to give my heart and soul to for the rest of my life and hers in return. Photo and phone. 2100 ✉

Attractive, Outgoing, Successful—26, female - seeks a relationship with a professional Jewish male who enjoys sports, dining, theater and quiet evenings. Note/phone/photo. 2060 ✉

Interracial Romance Desired—By handsome, sensual, sincere, upbeat white male attorney with easy smile and sense of humor. You are attractive, charming, intelligent, warm, healthy, nonsmoking female, 35 plus. Photo please. 3950 ✉

Tall, Fit, Intelligent Guy—43, 6'1", with Phil Donahue looks. Seeks slender, intelligent lady, 35-45, with a sense of humor and a love of travel, music and theater, for friendship and a lasting relationship. Photo/phone. 3951 ✉

Blond, Slender Designer—42, 5'7" - seeks cosmopolitan, professional man to share life's pleasures and adventures. 6804✉☎

Knock, Knock—Who's there? Well I'm 37, 5'7", slim, Italian-American, successful, secure, responsible, honest and caring, and have a good sense of humor. Seeking attractive, shapely, warm, sincere, romantic woman, 26-34 years old, who is willing to enjoy life and possibly have a serious relationship. Note/photo/phone. 6827 ✉

Can You Be Sarcastic Yet Sweet?—Writer, 6'2", slim, young 45, no kids, skeptic, intellectual at times. Seeks muse, goddess, or smart, nonsmoking, perceptive, very fit woman. 6842 ✉ ☎

Intriguing World Citizen—48, successful Manhattanite, divorced (grown children), Jewish attorney, 5'11", 215 lbs, is aesthetically pleasing, active, sensual, romantic, humorous, honest and caring. Seeks same in woman, 35-42, who is elegant, attractive, independent, healthy, passionate and cultured, for sharing and the possibility of an enduring, committed relationship. 2089 ✉ ☎

Are You A Woman—Of exceptional spirit, confidence and beauty? I am a handsome, fit, white, single Manhattan guy who has a passion for life and seeks a very special companion. Honesty, energy and sharing are important qualities to me. Travel, sports and romantic dinners and dancing are the ways I enjoy spending my time when I am not running a challenging business. If you are a woman, 32-42, who feels the above describes and interests you...maybe our minds and hearts will connect. Photo/note/phone number, please. 2058 ✉

Divemaster—Seeks mermaid dive buddy. Divorced, no kids, 40, housebroken - looking for beautiful woman with brains, class and personality. 6807 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 748

BY MARY ANN MADDEN

"In our book 'Enormous Women, Tiny Men,' we talk about this problem. It's a serious problem. Oddly enough, our book 'Enormous Women, Tiny Men,' published this fall by Fox Press. . . ."

"No, Sally, I do love my mother. It's just that I'm humiliated by her accessories."

"Talk to me about espionage. . . . But first, wasn't it your experience that—now, pardon this, I'm from the South and I'm only a lawyer—but wasn't it your . . . ?"

Above, talk soup: Random lines from television talk shows. Competitors are invited to provide one typical sample. Be merciful.

Results of Competition 745, in which you were asked for Near Misses: just-off-the-mark names, titles, aphorisms, or the like.

Report: Ravishing. Part prequel, part misheard, part Malaprop, part Bierce, and a soupçon of add-a-pearl. There is nothing you can name that is anything like a near miss. Duplications: Murphy Browne. Ms. Bovary. Miss Gloria Steinem. Beverly Hills 90210-0099. Fare From the Madden Crowd. Moby Richard. The Bichon Frise of the Baskervilles. Make Mine a Manhattan. The Adventures of Huckleberry Swede. The Star-Spangled Flag. Prince Kong. The French Lieutenant's a Woman. Alfred Lord Tennis-anyone. A Toodle-oo to Arms. Stir-Fried Green Tomatoes. The Four Horsemen of the Acropolis. Piccadilly Sideshow. Little Abner. When the Swallows Come Back to Cappuccino. Ah, Sweet History of Life. A Story of London and Paris. Dancing at Lunacy. The Good, the Bad, and the Cosmetically Challenged. Separate but equal stories.
Don't try these at home. These people are professionals. And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

Let a child be your umbrella.
Bruce Tracy, N.Y.C.

. . . We shall defend our island, whatever the cost may be; we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never say uncle.
Chris Doyle, Burke, Va.

Tiger, Tiger, burning bright,
Won't you guide my sleigh tonight?
Michael Laser, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Rich man, poor man, beggar man, thief man
Laurie Foust, Isla Vista, Calif.

Puff the Magic Drag Queen
Robert Flora, Putnam Valley, N.Y.

Strangers in the night,
Exchanging glasses.
Mikki Catanzaro, West Warwick, R.I.

And Honorable Mention to:

I'm gonna buy a paper doll that I can call Jerome.
Sol Breitenstein, Bayport, N.Y.

Give me your tired, your paw. . . .
E. Lazarus, Bronx

Bang the Drum Major
Trip Plymale, N.Y.C.

This little piggy went to Marquette.
Kate Smith, Wheeling, Ill.

Under the spreading chestnut tree,
The village idiot stands.
Raymond E. Benenson, Niskayuna, N.Y.

The Lone Ranger and his longtime companion, Tonto
Charles Almon, Brooklyn

Jonathan Livingston Seagull, Esq.
Brian O'Mara, Brooklyn

They Shoe Horses, Don't They?
Jonathan B. May Jr., Sawyerville, Ala.

Here's looking at you, Ilsa.
Nancy Stark, N.Y.C.

Ayn Rand McNally's "Atlas Shrugged"
Paul McCullough, N.Y.C.

The Self-Righteous Brothers
Lisa Giordano, Madison, Ala.

Ev'ry time we say ta ta I die a little.
A. L. Colby, N.Y.C.

How do I love thee? Let me clue thee in.
Charles Lubetkin, Springfield, N.J.

How Could You Believe Me When I Said I Love You When You Know I've Been in Real Estate All My Life?
Karl Levett, N.Y.C.

Take my wife, if you will.
Brien Boswell, Greensboro, N.C.

The Silence of the Clams
Larry Wecker, Topeka, Kan.

The Merman Tabernacle Choir
Linda Hart, Los Angeles, Calif.

A rose = a rose = a rose.
Carl Tsai, Arlington, Va.

Water? I never drink it . . . fish date in it.
Steven Anderka, Petaluma, Calif.

Sleep tight, sweet prince.
Susan Harriman, San Francisco, Calif.

How many roads must a man walk down before you call him a cab?
Todd Feitelson, Millbrook, N.Y.

Postcards From the Hood
Cheri A. Smith, Farmingdale, N.Y.

Don't Cry for Me, Orangina
Linda Giordano, Florence, Ala.

Broadway Danny Quayle
M. E. Colby, N.Y.C.

PMS Pinafore
V. Simmons, N.Y.C.

The Cathedral of St. Andy Devine
Gerald Jay Levy, N.Y.C.

I Accept Lucy
Lori Press, West Orange, N.J.

Pal Joey Buttafuoco
Eddie Reardon, Mount Kisco, N.Y.

The Scarlet Mailgram
Viktor Blume, Sayville, N.Y.; Iolanthe Matthews, Rockville, Ind.

Unlawful Entrée
Hazel A. McCaddin, Riverdale, Ga.

Fiddler on a Hot Tin Roof
Paul Oldham, N.Y.C.

My name is Ozymandias, King of Kings. Look on my works, ye mighty, and eat your hearts out.
Mervin L. Magdol, Brooklyn

Karaoke from Muskogee
Paul Bader, M.D., N.Y.C.

Planet Parenthood
Helen Cooper, N.Y.C.

Fourscore and twenty years ago today.
Estelle Lander, Amityville, N.Y.

Dancing at Lufthansa
Alan Robertson, M.D., Delmar, N.Y.

It's a Mad Mad Mad Mad World After All
Marc Miller, Brooklyn

Jonathan Livingston, I presume.
Cyndee Hayes, Culver City, Calif.

Athos, Porthos, and Obsession for Men
William Santoro, M.D., Beverly Hills, Calif.

Yesterday, December 7, 1941, a day that will rank right up there in infamy.
Andy Staff, Plymouth, Mass.

Boyz in the Trunk
Richard Schwartz, Madison, Wis.

Gulf and Western Omelet
Candy Zakrzewski, Kearny, N.J.

Pet Cemetery
Jay Hoster, Columbus, Ohio

Marry in haste, repent at Leisure World.
James Morgan, New Brunswick, N.J.

The Man in the Grey Poupon Suit
Mary Thomis, Providence, R.I.

Columbus sailed the ocean blue
In MCDXCII.
John Foshee, Austin, Tex.

The Moose Slayer
Wells Matthews, Beaverton, Ore.

One (1) if by land; two (2) if by sea.
Maria Dobbs, Stone Mountain, Ga.

Bella Abdul
Sid Rothernberg, Whiteside, N.Y.

Roseanne Cash Bar
Florence A. Feifer, Lancaster, Pa.

Mary Lou Retin-A
S. S. Rondell, N.Y.C

Dame Kiwi Te Kanawa
JeanAnn B. Abuhove, Bala Cynwyd, Pa.

Laura Ingalls Weidler
Elsie Hill, Lakewood, Ohio

Guns aren't lawful; nooses give.
Gas smells awful; try a shiv.
Karen Bracey, Burke, Va.

Happy Days Are Here Reagan
Wallace L. Goldstein, Westfield, Mass.

Three Blind Dates
Sheryl Kort, N.Y.C.

Hang Down Your Head, Tom Dewey
Susan Moloney, West Milford, N.J.

Stand-up Canadian
Mark Lagasse, N.Y.C.
sp. ment.: Jim Loftus, Green Lane, Pa.

Je m'appelle Ishmael.
Holly Thomis, Cambridge, Mass.

Our Lady of Perpetual Hell
John Falxa, N.Y.C.

G. I. Joseph
Kara Karpman, Silver Spring, Md.

The Prestidigitator of Oz
Laura Matthews, Beaverton, Ore.

Max Legroom
Bruce Karp, Hackensack, N.J.

The Bluebeard of Happiness
Donald Campbell, Elkins, N.H.

Round up the people we always question whenever we have a crime similar to this one.
E. Stallworth, Willow Grove, Pa.

Everything You Always Wanted to Know About Eve
Ashley Phelan, Staten Island

Hail to thee, blithe spirit,
Heard thou never wert.
Shirley Stoler, N.Y.C.

Let No Man Write My Obituary
Louis B. Raffel, Northbrook, Ill.

Patti, Maxene, and LaToya
Carleton Carpenter, Warwick, N.Y.

Who Killed Peter Rabbit?
Ellen Burr, Truro, Mass.

I'm Always Chasing Rambo
Anna Lambiase, Brooklyn

Single White Females Can't Jump
Eric Asch, Philadelphia, Pa.
sp. ment.: L. Soth, Northfield, Minn.

Clara Barton Fink
Kathleen Gorman, Merrick, N.Y.

Lady Macbeth Hurt
Gary L. Hoedemaker, Nutley, N.J.

Would one of you like to play tennis?
Paula Callan, N.Y.C.

Homer Sharif
Tom Miller, Sawyerville, Ala.

Funny (ha ha) Girl
Iris Gray, Staten Island

Aron E. Presley
Michael Schoenfeld, Oceanside, N.Y.

Murder on the American Express
Clara Eisenman, Los Angeles, Calif.

Aggravated Assault on the Orient Express
John Blumenthal, Rye, N.Y.

Sly and the Family Values
Beth Hoben, N.Y.C.

I and my big mouth
Robin Nelson, Storrs, Conn.

Stephen Vincent Millay
Sheila Tischenkel, Beech Mountain, N.C.

Beta kerosene
Freki Greenblatt, Washington, D.C.

Peter, Paul, and Murray
Harvey Widell, Oceanside, N.Y.

One little, two little, three little Native Americans
Barbara Duffy, Lakeland, Fla.

The Unbearable Lightness of Being Earnest
Kathie Coblentz, N.Y.C.

Competition 747

Instructions for Competition 747 [October 5] should have read: "Above, greeting cards for odd occasions. Competitors are invited to do their worst. One per greeter, please." *New York* regrets the printing error. The deadline for entries will be extended to October 23.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 748, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by October 23. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 7 issue. Out-of-town postmarks are given three days' grace.

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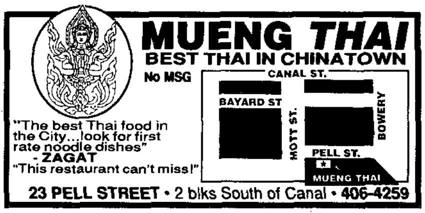
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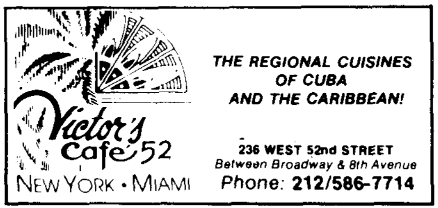
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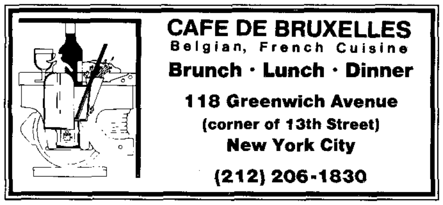
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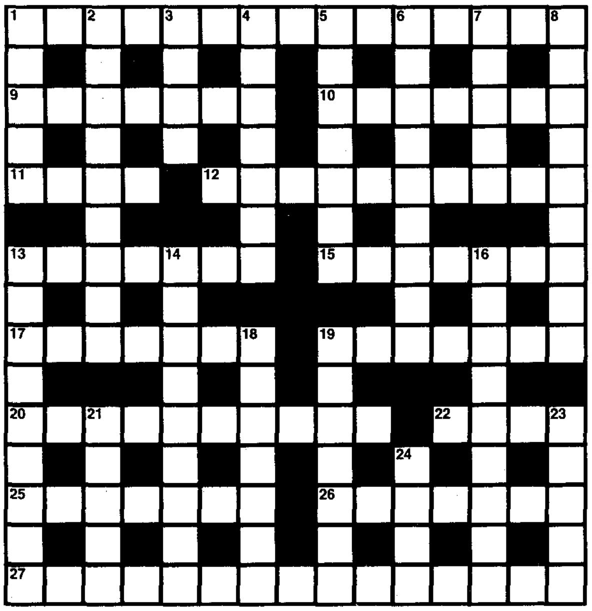
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Stormy proceedings bringing work stoppage. (9, 6)
9 Returning, secures tap root. (7)
10 Choking smoke at start of barbecue? Simple—put it in a casserole. (3-4)
11 Upper class writers? (4)
12 With steady application, I gradually replace lid on top. (10)
13 Petition is thus lawful. (7)
15 Old sailor takes bearing to the isle, with cargo of fruit. (7)
17 With spasms of pain, colours—having weak inside. (7)
19 Chew on cigar, concerned with vital matters. (7)
20 In fairy tale, love's intrusion is an unwelcome imposition. (10)
22 A service returned—way ahead. (4)
25 A Gallic variety of cold. (7)
26 Behaved disagreeably? (7)
27 Make a stand for more speed on the road. (3, 4, 4, 4)



DOWN

1 Nothing turning up in the border? (5)
2 Italian hero wounded big IRA lad. (9)
3 Can take a bearing from the fork. (4)
4 Evidence of pressure in publishing house. (7)
5 Fish wanted, but dog put up with pasties. (7)
6 Salvage collector after gin cocktail is shaky on his feet. (9)
7 Not very efficient at making it fold up inside. (5)
8 Turned on by crime? It's early days, yet. (9)
13 Paying attention can mean loss of sleep. (7, 2)
14 Travelling incognito, to get deduction. (9)
16 Main set of changes in declaration. (9)
18 Pays for the seats. (7)
19 Full-bodied fortified liquor—four eggs in it. (7)
21 Noisy oriental banquet. (5)
23 Sculptor taking pole home. (5)
24 Transfix an image. (4)

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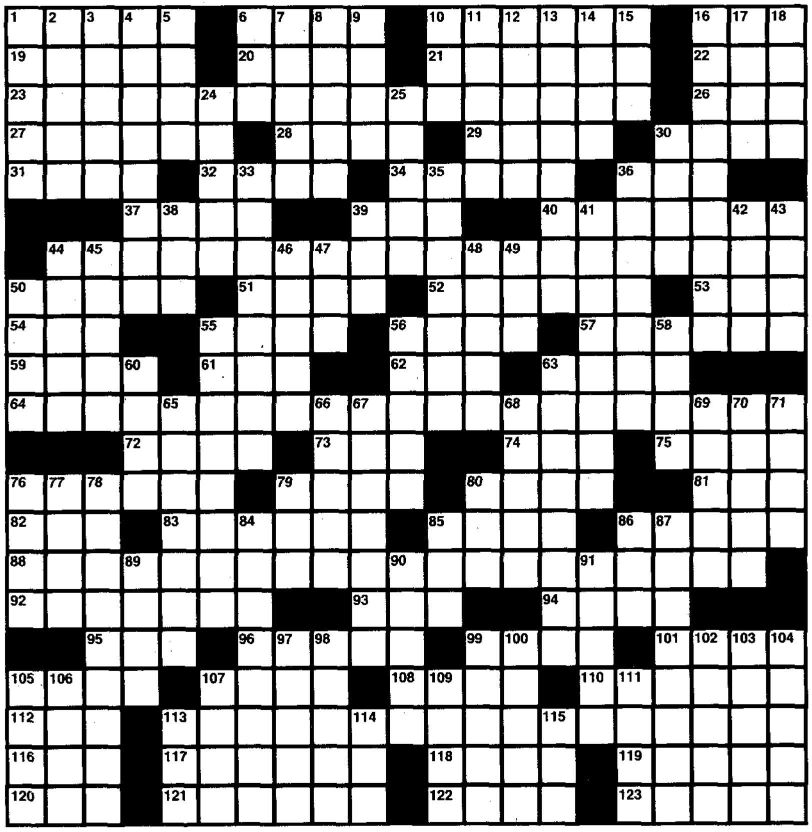
'PARTNERS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

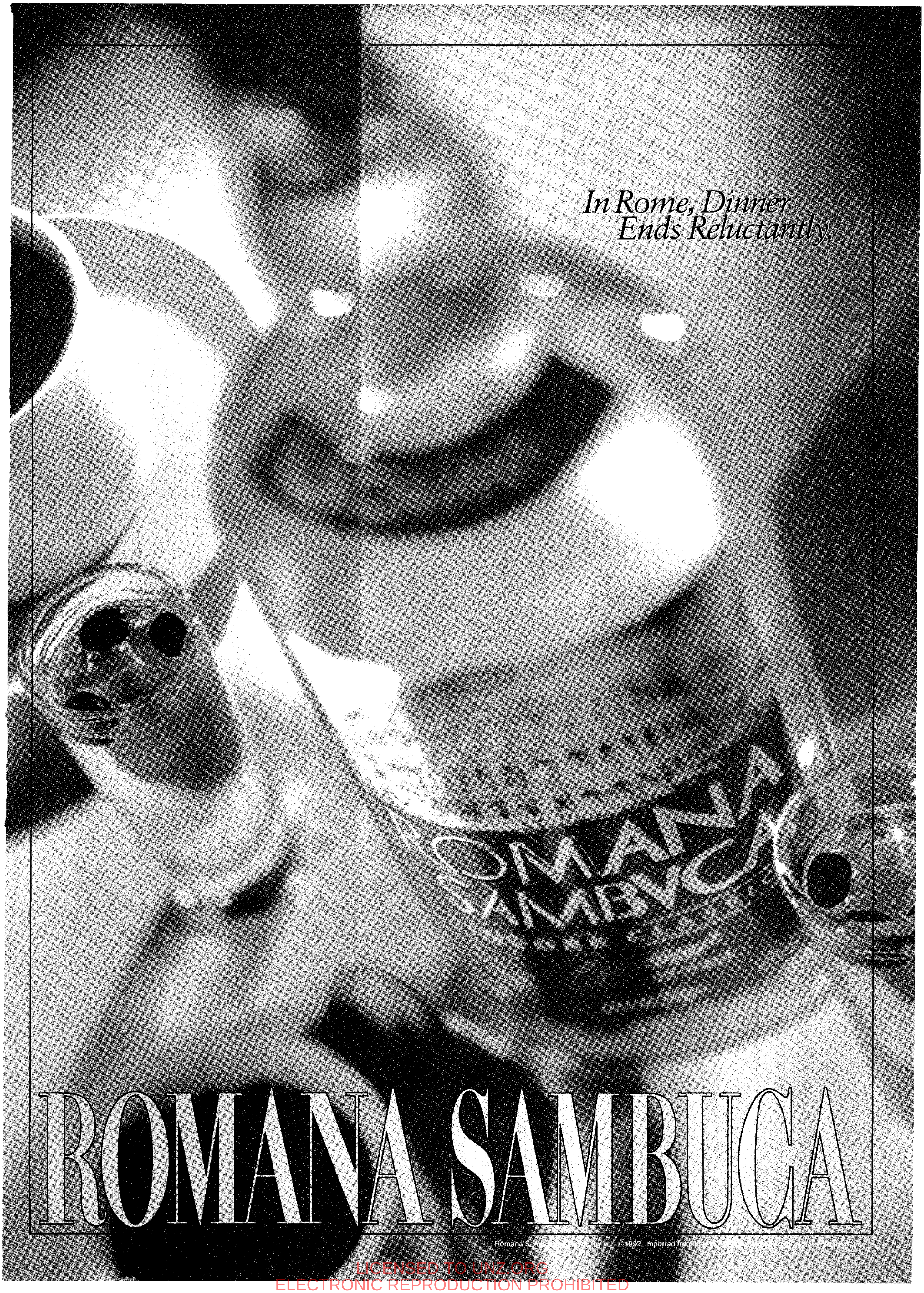
1 Korean city
6 Banned
10 Mimosa's kin
16 Half a French dance
19 "What's in ——?": Juliet
20 Stove compartment
21 Spoof
22 Bullring bravo
23 Wise operetta partners?
26 Actor von Sydow
27 Number one Hun
28 Type of barge
29 Nile vipers
30 Clobbered, old style
31 Wall St. abbr.
32 Swearing-in pledge
34 "On land —— or foam"
36 Pod vegetable
37 Subject of a verb
39 Pesci who played Vinny
40 Becomes less stern
44 Russian golfing partners?
50 Takes the bait
51 Ancient besieged city
52 Ordained one
53 Continent abbr.
54 Numbered rd.
55 Cut of meat
56 Hay package
57 Gallivanted
59 "La Douce"
61 Cakes' partner, to Maugham
62 River of Paraguay
63 Mère's partner
64 Humorist-diva-netman-analyst partners?
72 Pro ——
73 Edom or Gotham suffix
74 RN's ministration
75 Indigo source
76 Mod painter's genre
79 Timetable, for short
80 Partner of curds
81 "Message" shirt
82 Aruba, e.g.: abbr.
83 Dancer's sleigh partner
85 Guileless person
86 Sugar's partner, in a rhyme
88 Dumas TV partners?
92 Scarlet bird
93 Ending for glob or nod
94 "Fame" star Irene
95 Haberdashery buy
96 Swelling
99 —— -deucy
101 Creator of Dogpatch
105 Vascular-system channel
107 Singer Vikki
108 Slangy snack
110 Soothsayer at Delphi
112 Pixie
113 Campus detective partners?
116 Ostrich's cousin
117 Relaxing
118 Partner of wear
119 "It's —— Long, Long Time"
120 Ward heeler
121 Round Table villain
122 "Hold —— your hats!"
123 Onetime Detroit dud

DOWN

1 Heathen
2 Togetherness
3 Epsom and smelling
4 Surrounding quality
5 Artist Alice
6 Nursery-schooler
7 Nautical "stop!"
8 Park seat
9 Zip open
10 GI mail drop
11 Picnic hams
12 Cropped up
13 Judge of similarities and differences
14 Replies to the preacher
15 Author Rand
16 Ordered
17 Fronton-game word
18 Waiting-room call
24 Dufy or Walsh
25 Go into a faint
30 Observed
33 Asian part of Turkey
35 Railway porters
36 Poster
38 Informal authorizations
39 Johnny's successor
41 Essential need
42 Partner of tried
43 Semiprecious stone
44 The N in TNT
45 Agenda components
46 An archangel
47 Filial relative
48 Abdul's Almighty
49 Jackie's sister
50 —— -a-brac
55 "Krapp's ——" (Beckett play)
56 Made sheepish sounds
58 —— vu
60 Start of an incantation
63 Bob Hope western, with "The"
65 Football measurement
66 "A Girl ——," Loos autobiography
67 Breastbone
68 Guiding principle
69 Up to the time that
70 Sibling's daughter
71 Jubilation
76 The Great Commoner
77 Job-safety agcy.
78 Abundant
79 —— Na Na
80 Cotton ball
84 Went by like a comet
85 Opposite to SSW
86 Knight's title
87 Appeased
89 First baby
90 "—— flowing with milk and honey"
91 City Hall chief
97 Dismal: poetic
98 Make a dele
99 Deathly pallid
100 Shortchange
102 Highest points
103 Kind of geometry
104 Anagram of 103-Down
105 Second-echelon exec
106 Sailor's saint
107 Roman statesman
109 Hapsburg ruler
111 Dramatist David
113 Jelly's relative
114 One of the Beattys
115 To's partner



Solutions to last week's puzzles appear on page 159.


In Rome, Dinner
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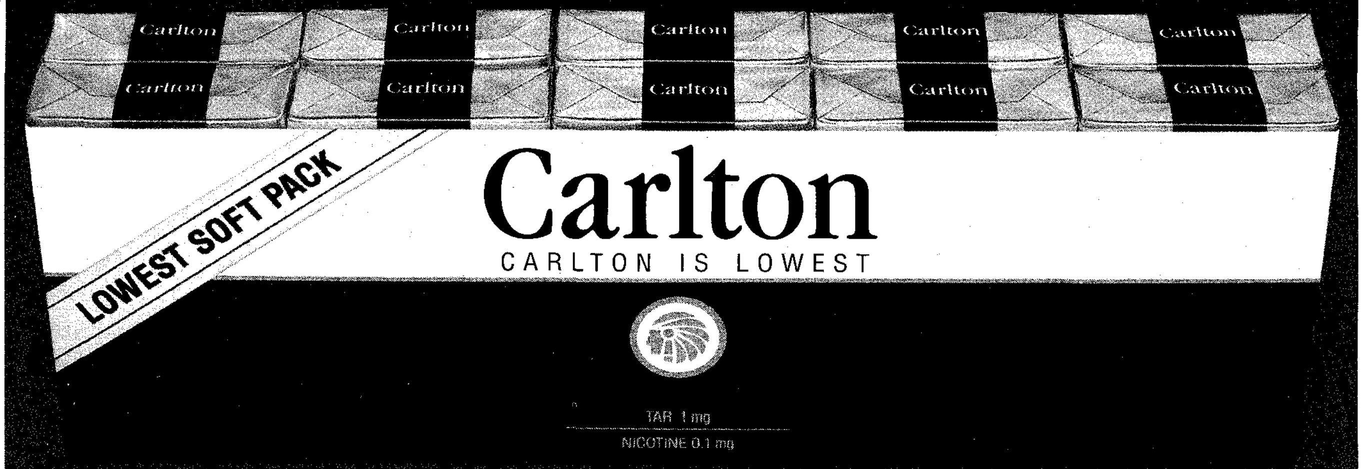
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